Central Gardens Historic Zoning:

Architectural Design Guidelines and Users Guide

2019

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Architectural Design Guidelines and Users Guide

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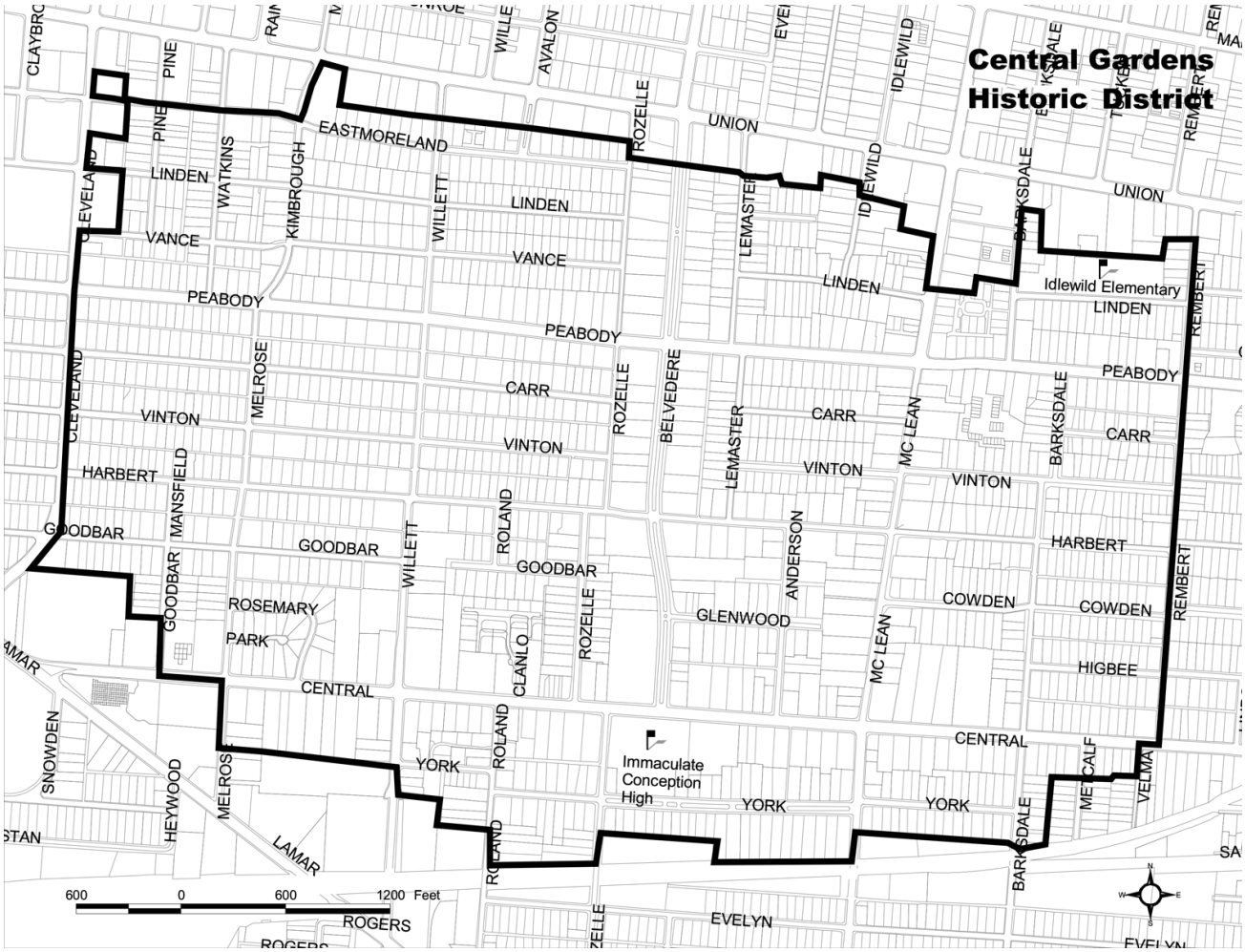
Central Gardens Historic District



Preface to the Fourth Edition

When Central Gardens was added to the National Register of Historic Places in 1981, our neighborhood achieved a long-term goal to preserve the district's irreplaceable historical and architectural integrity. Led by local resident and architect James Williamson, these efforts culminated in The Central Gardens Handbook. It and its 1998 Second Edition was a detailed guidebook that helped homeowners follow national architectural standards in their home improvements and renovations. It also encouraged residents to pause and appreciate the historic value of what he called "this gracious neighborhood."

In 1993 Central Gardens achieved another milestone in being added to the list of landmarked Memphis neighborhoods under the Memphis Landmarks Commission (MLC), which established historic zoning protections against unnecessary demolition and in the oversight of design in these neighborhoods. As part of this designation the neighborhood developed the first edition of a set of design guidelines, approved by the MLC, that property owner could use when renovating or improving parts of their property visible from the street.

That 1992 edition was just 9 pages in length and, as compared to the Handbook, were administrative in look and tone. Copies were handed out when homeowners making exterior changes applied for the required Certificate of Appropriateness (COA). The 2002 edition updated the guidelines around new home construction, and added a page of relevant architectural photographs of homes located in Central Gardens.

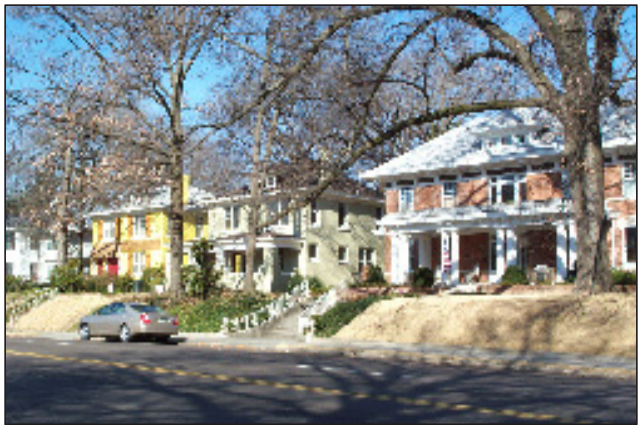
The 2008 edition - Central Gardens Historic Zoning: Architectural Design Guidelines and Users Guide - was enhanced and expanded, was more resident-friendly, and incorporated the historical information previously found only in Williamson's Handbook. The '08 edition was also noteworthy in that it employed digital technology, made available for download from mobile devices, home computers, etc., and added to our Central Gardens website resources page.

For our 2019 edition, the use of new technologies has also been a motivating factor, in the area of building materials, which have seen many improvements in the ten years since the last edition. Recent innovations in renewables and sustainability have been incorporated into this edition as they relate to new construction, renovations, or in replacing aging materials. Under applicable chapters you will find suggestions which should improve your cost efficiencies, are environmentally friendly, and that aim to protect the look and life of your home investment.

Finally, this edition is a continuation of historic documentation. In that spirit, we quote one of the mantras of historic house additions: an addition "should not alter the original character… it should be distinguishable visually from the original portion, so that the evolution of the building can be understood." This edition follows that principal; therefore, the reader will see additional suggestions or references to new appendices at the end of the appropriate sections, while retaining the original documentation, honoring the hours of hard work that went into prior editions.

We hope that this newest version continues to be user-friendly; that applicants find our amendments and appendices easy to follow while making design and construction as painless as possible. It is adherence to our historic guidelines that has continued to make this neighborhood one of the best in the country. We hope this edition encourages applicants to continue to add value to the history that has preceded them, and all residents to pause and appreciate the beauty of this historic, gracious neighborhood.

Landmarks Steering Committee
2019



The neighborhood's boundaries include approximately 83 city blocks and are roughly bounded on the west by Cleveland Avenue, on the east by Rembert Street, on the north by Eastmoreland Avenue and on the south by York Avenue.

Introduction

This booklet presents Design Guidelines for the Central Gardens Neighborhood (the "neighborhood") in Memphis, Tennessee. The neighborhood's boundaries include approximately 83 city blocks and are roughly bounded on the west by Cleveland Avenue, on the east by Rembert Street, on the north by Eastmoreland Avenue and on the south by York Avenue.

The Design Guidelines in this document represent zoning policy adopted by the City of Memphis as a means to protect the unique character of the neighborhood. As such, they provide a common basis for making decisions about work that may affect the appearance of individual properties or the overall character of the neighborhood. The Design Guidelines do not dictate solutions; rather, they define a range of appropriate responses to a given design issue.

This booklet also contains background materials which are intended to help property owners understand the building elements that make their neighborhood special and what it takes for a new building to respectfully relate to the historic context. This approach does not necessarily require residents to make their buildings "look old." Rather it is a means to help construction activity more closely relate to the mass, scale, form and setbacks of historic buildings.

Goals for the Central Gardens Neighborhood

In general, the intent of the Design Guidelines is to ensure that new construction in Central Gardens is in character with the neighborhood's existing fabric. It is not the intent to freeze the appearance of the neighborhood in time. Central Gardens has seen change already, and the goal is that future changes do not detract from the neighborhood's original character.

The Memphis Landmarks Commission

Memphis Landmarks Commission (MLC) was established to protect, enhance and perpetuate structures, districts and elements in the city of historical, cultural, architectural and geographic significance.

The MLC consists of nine members who serve as volunteers, all appointed by the City Mayor. It includes one representative of a local historical organization, one architect and one person who is a member of the Land Use Control Board, with the remaining members representing the general community.

The Scope Review

The Design Guidelines apply only to the exteriors of buildings and to areas of lots visible from the street. The Memphis Landmarks Commission also must review proposals for building relocation or demolition.

The Design Guidelines address all projects in the neighborhood requiring a Certificate of Appropriateness (COA) from the Memphis Landmarks Commission. Please note that the Office of Construction Code Enforcement will not issue a construction permit without a COA from the MLC. Projects that need a COA include:

- New construction of house or secondary buildings
- Additions or enclosures that expand habitable space.
- Building relocation
- Demolition
- Fences and Walls
- Retaining Walls
- New Driveways and Parking Pads
- Driveway Gates
- Other Site Renewables
- Renewable

Please note that only work that is visible in whole or in part from a public street (or streets in the case of a corner lot) is reviewed. Landmarks staff will confirm the scope of review based on a site plan and site visit. In general, greater emphasis is placed on the character of primary facades, those designed to face the street. Greater flexibility is available for the design of secondary elevations.

If there are questions, contact the Landmarks staff (901) 636-6619.

Other regulations also may affect design in the Central Gardens Historic Overlay District.

Staff at the Office of Planning and Development can give guidance on where to find this information.

How the Design Guidelines are Applied

Property owners, real estate agents, developers, contractors, tenants and architects should use the design guidelines when planning for a project in the neighborhood. Such use will help establish an appropriate direction for its design. In order to avoid planning efforts that later may prove to be inappropriate, the applicant should refer to the guidelines at the outset.

The guidelines are employed in two formal ways:

- First, MLC Staff will use the guidelines when advising property owners in administrative reviews and making recommendations to the MLC.
- Second, the Memphis Landmarks Commission will use the guidelines when considering the issuance of a Certificate of Appropriateness.

In making their determination, the Commission's overall concerns are that the proposed work complies with the criteria in its ordinance and that the overall character of the neighborhood is protected. The design guidelines provide an objective basis for achieving these goals.

How to Use This Document

This document is organized into three components:

- This introduction provides a foundation for understanding this document. It also provides a basic history of the area and describes the different architectural styles found in the district.
- The second section, Design Guidelines, includes design guidelines that may apply to a project, including new construction and additions. This section also presents guidelines for the design of new institutional and commercial buildings, as well as guidance for demolition or relocation.

The design guidelines follow a format containing the following components: Heading, Policy Statement, Introduction, Design Guidelines and Illustration.

Heading

This identifies the design element at issue. In the example below this would be "Building Orientation and Setbacks."

Policy Statement

Second is a policy statement explaining the MLC's basic approach to the design issue. In cases where special conditions exist that are not addressed by the detailed design guidelines, this general policy statement shall serve as the basis for determining the appropriateness of the proposed work. Policy statements are shown in a dark box before the introductory discussion of a design element.

Introduction

Third is a brief discussion of the issues typically associated with the specific design feature. This discussion further develops the policy statement and may include technical information as well as general preservation theory or construction information that might be relevant to the topic at hand.

Building Orientation and Setbacks

Policy: Orient the front of a house to the street.

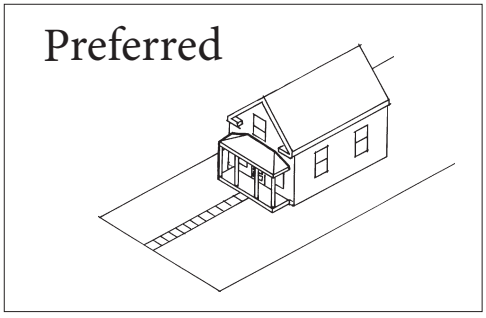
Traditionally, the front entry of each building faced the street and was sheltered by a porch. This helps to establish a sense of scale and to "animate" the neighborhood. It is a characteristic that should be maintained.

N.3 The front of a house should be oriented to the public street and the primary entrance should be clearly defined.

a. A prominent entry will contribute to the "pedestrian-friendly" character of the street.

b. Use of a porch element to define the entry is strongly encouraged.

c. A primary porch should face the street. The porch should be "functional," in that it is used as a means of access to the entry and or as outdoor living space.



When constructing a new primary structure, consider locating the primary entrance to face the street.

A sample design guideline from Chapter 1, "New Construction."

Design Guidelines

Fourth is the design guideline statement itself which describes a prescribed design treatment. The specific design guidelines are presented in bold face. A guideline is numbered to indicate its relative position within a chapter. The number does not imply a ranking of importance.

The design guideline statement is followed by supplementary information. These sub-points may include additional requirements or may provide an expanded explanation.

Illustrations

Design guidelines are further explained through the use of photographs and illustrations. Examples given should not be considered the only appropriate options. In most instances, there are numerous possible solutions that meet the intention of the design guidelines.

✔'s and X's

In order to help the reader quickly determine design approaches that are appropriate or inappropriate, many of the illustrations are marked with either a ✔ or an **X**. Those illustrations marked with a ✔ are considered appropriate solutions to the design issue at hand; whereas, those illustrations marked with an **X** are not appropriate.

It is important to note that all of the elements of the design guidelines (i.e., including the introductory and informational sections, the policy statement, and the sub-points) constitute the material upon which the MLC will make its determination of the appropriateness of a proposed project.

The Design Review Process

You should follow these basic steps to understand the design review process with the Memphis Landmarks Commission.

Step 1. Consider professional design assistance.
The CGA landmarks committee is comprised of experienced members who are available to help you get started. The committee will help you establish an appropriate direction for the design and avoid planning efforts that later may prove inappropriate and costly when submitting your application to the Memphis Landmarks Commission. Visit www.centralgardens.org/propertyguidelines.

For major projects, property owners are encouraged to engage a licensed architect or other design/planning professional to assist in developing their concepts. While doing so may help facilitate the review process, it is not required.

Step 2. Check other City regulations.
The guidelines exist alongside other adopted City regulations. The Department of Planning and Development can provide information about certain regulations, which also may affect the design character of a project. (See www.shelbycountytn.gov/924/zoning-subdivision)

Step 3. Become familiar with the design guidelines.
Review the basic organization of this guidelines document and determine which chapter(s) will apply to a project.

Step 4. Review the site context.
Consider immediately adjacent properties and also the character of an entire block.

Period of Significance

In general, the MLC maintains a policy for defining the historic period of significance of a district as the time that spans from its earliest development up to a cutoff date of 50 years before the present. This is consistent with policies adopted nationally by many local preservation commissions, as well as the Secretary of the Interior. This same policy applies to Central Gardens.

Period of Focus

Within this broad span of time, however, there is a narrower "period of focus," from 1900 to 1930, during which many of the key characteristics of the district were established. This sets the context for considering compatibility of new construction for most sites in the district.

Step 5. Consider consulting Memphis Landmarks Commission staff before submitting a proposal.

Scheduling a preliminary review with MLC staff prior to creating drawings for final review is strongly recommended. Staff can help identify potential conflicts with the design guidelines. Again, doing so may help facilitate the review process.

Step 6. Prepare and submit a complete application packet for formal review.

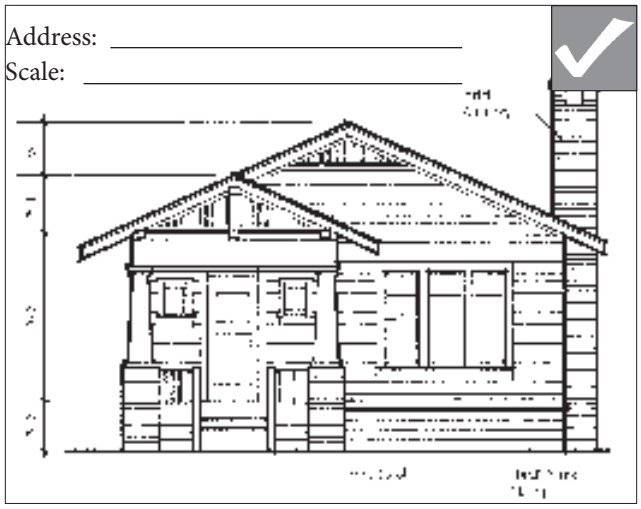
An application packet should be prepared and submitted to the City for projects subject to review. Adequate documentation is essential to provide a complete understanding of the work proposed. Applicants are encouraged, and may be required, to submit the following documentation:

- Completed COA application packet obtained from the Landmarks Commission staff
- Site plan (drawn to scale)
- Proposed building elevations (to scale) with materials and dimensions specified

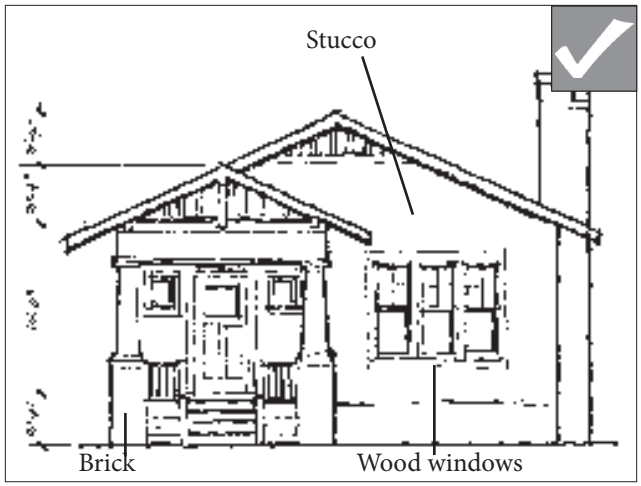
Drawings must be included in the submittal package. They should be drawn to scale and executed in a manner that clearly depicts the character of the proposed work. While professionally produced drawings are encouraged, they are not required. Note that the specific process for review, including schedules for decision-making, are defined in the commission's procedures.

For a complete list of required submittal documents, contact the Memphis Landmarks Commission staff. (See www.shelbycountytn.gov/924/zoning-subdivision)

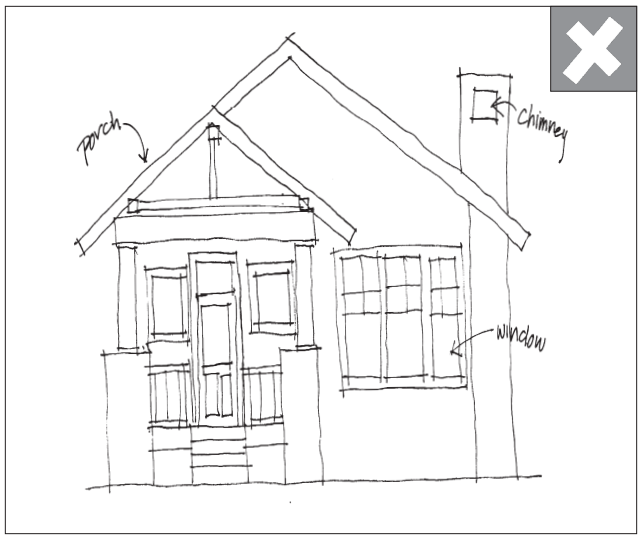
Contact MLC Staff for a Certificate of Appropriateness Application packet, schedule of application deadlines and meeting dates and any additional information about the review process.



Preferred drawing: mechanically drafted to scale, this drawing best conveys the character of the proposed work.



Appropriate drawing: while in free-hand, this drawing does adequately convey the scale and character of the proposed work.



Inappropriate drawing: the scale and character are not clearly conveyed, nor are there any dimensions.

Architectural Resources

Individual building features are important to the character of Central Gardens. The mass and scale, form, materials and architectural details of the buildings are the elements that distinguish one architectural style from another. This chapter presents a brief history of development, as well as a summary of the different types and styles of architecture found here.

Brief History

The Central Gardens Neighborhood, which is listed on the National Register of Historic Places, is composed of approximately 83 blocks, 1540 structures and 511 acres in Midtown Memphis. The great majority of the structures are single-family residences; the area also contains multifamily dwelling units, churches, schools and some commercial. Central Gardens is significant for its architecture, community planning and influential residents.

The most intensive development of the Neighborhood began in 1900 and concluded in 1930, when the area had achieved most of its present density, order and character. Residential developers created more than 40 individual subdivisions that now are known collectively as Central Gardens. They provided many of the amenities which have become standard in modern community planning. Enlightened practices, such as hierarchical lot sizes and setbacks that relate to the width of an individual street, created a strong sense of spatial order and coherence.

It is important to note that most of this Brief History has been extracted from the Neighborhood's application to the U. S. Department of the Interior for listing on the National Register of Historic Places with the acknowledgment of its author, James F. Williamson, AIA.

In architectural style, the Neighborhood is highly eclectic. It reflects the prevailing tastes among early twentieth century middle class Memphians. The wide variety of architectural styles works well because of uniform setbacks, cornice heights and massing, and the characteristic use of such details as front porches, bay windows, porte cocheres, and leaded glass. The building materials include brick, limestone, stucco, clapboard, and wooden shingles, with many houses constructed of a mix of two or three of these. Workmanship is of a consistently high quality, and the detailing is extremely rich and well-conceived. With only a few exceptions, the architecture is more "mid-American" than "Southern;" according to architectural historian Vincent Scully, Central Gardens houses bear a closer resemblance to those in Oak Park, Illinois rather than to those in Natchez, Mississippi.

The most prevalent architectural forms found in the Neighborhood are the foursquare and bungalow. Principal styles include Colonial Revival, Craftsman, Eclectic, Mediterranean Revival, Mission, Neoclassical, Prairie, Queen Anne, Tudor Revival, and Shingle. While this architecture is fairly common, the superior quality of design, workmanship, materials and details is significantly uncommon. The mix of architectural styles contained in a typical district block achieves a very strong compositional harmony because most houses adhere to the same rules of massing, scale, cornice height, setback and lot size.

Using Architectural Style Descriptions

The architectural styles in Central Gardens vary greatly. This rich architectural heritage enhances the entire city and provides a strong "sense of place." It also provides clues about the evolution of Memphis, in terms of the sequence of development in different neighborhoods.

This chapter provides a brief overview of various historic styles found in the Neighborhood. While this section makes reference to a wide range of styles found here, it is not exhaustive. Certain architectural styles, or combinations thereof, may exist that are not included in this section.

Property owners should review these descriptions carefully. In many cases the design guidelines make reference to the characteristics of styles that are presented in this chapter. Homeowners are encouraged to use the styles section in analyzing the overall historic character of their building, as well as distinguishing its character-defining features. Ultimately, this should aid the homeowner in choosing an appropriate design solution for any proposed work.

Even though the homes in the Neighborhood are very diverse, they do share common features mostly in their size, orientation and features such as porches. There are clear examples in the Neighborhood of Neoclassical, Colonial Revival, Tudor Revival, Craftsman, Bungalow, Prairie and the American Foursquare.

Eclectic Houses

Eclecticism in the Neighborhood is exhibited by architectural elements on a house coming from two or more other styles. These different styles vie with one another in a sort of friendly competition to produce a unique house. The predominant style in Central Gardens is Eclectic. This use of multiple styles along with multiple materials in individual houses is probably the Neighborhood's most distinguishing architectural feature. Places one is likely to find eclectic detailing on a house are:

- Porch columns or piers
- Porch sizes and extensions (e.g., wrap-around and porte-cochere)
- Dormers (e.g., their shape)
- Window types and sash configuration
- Eave brackets and overhang dimensions

This home at 205 S. Belvedere is an example of the rich architectural heritage of Central Gardens, which enhances the entire city and provides a strong "sense of place."

The low-pitched hipped roof and blocky shape typify the four square.

The "Four Square"

circa 1895-1915

The four square is really more of a type or a form than a style and architectural historians differ as to its origins. Some say that it is a descendent of the classical styles that were popular in the United States during the late 17th and 18th centuries because of their blocky shape and hipped roofs. These early houses, however, were wide and two rooms deep and not suitable for urban lots one hundred years later. The four square was thus devised to adapt to narrow parcels of land.

Regardless of origin, it is the most prevalent type of architecture in Central Gardens. Four squares are two-story houses that are of equal width and depth. They have sturdy massing, broad window and door openings, and full width or wrap-around porches. The ones found in the Neighborhood are distinguished by rich architectural detailing in a wide variety of styles.

Characteristics

- Looks like a box
- Low-pitched hipped roof
- Double-hung windows
- Prominent lintels and sills
- Full, open porch
- Wide eaves (brackets in some instances)
- Dormers: shed roof, hipped (with a low pitch), gabled (sometimes with a pediment)
- Outside siding: wood clapboard, stucco, brick
- Concrete, brick or stucco foundation
- Rear, frame, shed roof addition

Historical Revival Styles

circa 1890-1940

The historical revival style houses in Central Gardens include Colonial Revival, Mediterranean Revival, Mission, Neoclassical, Queen Anne and Tudor Revival. All of these styles are highly important in the Neighborhood because they account for many of the details of the Eclectic houses.

Neoclassical (1905-1930)

Inspired by some of the smaller pavilions at the Columbian Exposition in 1893, the Neoclassical was a style for those who did not appreciate the excessive monumentalism of the Beaux-Arts movement. Incorporating fewer decorative details, smooth, plain walls and simple moldings, this style was still grandly assertive.

Characteristics

- Classical columns and pediment over the entrance
- Hipped or gabled roofs
- Eaves with simple dentils, modillions, frieze
- Panelled doors surrounded by side lights, pilasters and a pediment
- Palladian window (usually on front elevation).
- Stone or brick walls
- Double-hung windows, 1/1, multi-pane/1, multi-pane/multi-pane, leaded glass in upper sash or transom

Full-height porch and round columns typify the Neoclassical Revival style.

Colonial Revival (1890-1930)

The Colonial Revival style encompasses many variants of residential architecture used from about the turn-of-the century through the 1930s, and was especially popular during the teens. It can apply to a bungalow or post-war cottage in which elements of several of these styles were used. Massing forms vary but they often have classical details, such as dentil moldings, pediments over the doorways, round columns and lunette windows.

Characteristics

- Rectangular plan, often with "L" wing
- One or two stories
- Symmetrical, three bay facades, usually with a central, front gabled, portico-like entry and tripartite window openings in the side bays
- Gable or cross-gable roof
- Front porch, sometimes wrapped around corner, with wood post supports and classical detailing
- Brick walls
- Paneled door with decorative glass light and overhead transom and/or sidelights
- Windows are double-hung, (usually 6/1)

As seen in the photos above, both a front porch with wood and a paneled door are present in these Colonial Revival structures.

Dutch Colonial Revival (1890-1915)

The Dutch Colonial Revival style is named so because of the use of a gambrel roof. This style is closely allied with the Shingle and the Queen Anne styles. The details, such as the window pattern, porches and materials are very similar.

Characteristics

- Gambrel roof, both side- and front-facing variations can be found
- Shingled gable end
- Two story, with the second floor in the roof form
- Double-hung sash windows, with either single panes or multiple panes in the upper sash
- Lunette windows in the upper gable

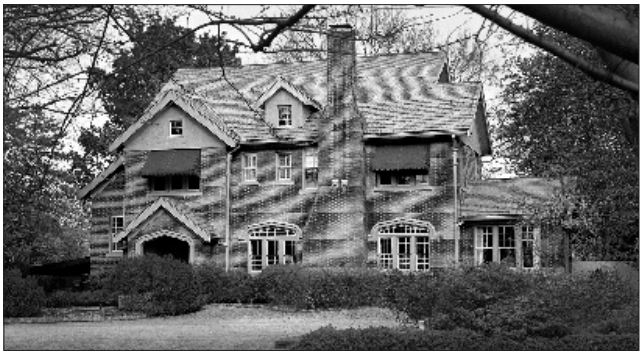
The gambrel roof typifies the Dutch Colonial Revival.

Tudor Revival (1920-1935)

As with many styles, the Tudor Revival does not adhere to the source of its inspiration—sixteenth-century English architecture, but instead is a mixture of elements from an American image of medieval forms that resulted in something "quaint." The development of the Tudor Revival style was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. Ironically, the popularity of the style was in large part owing to its exposure through mail-order catalogues such as Sears Roebuck, in which all of the parts of the house were pre-assembled and shipped by rail anywhere in the United States.

Characteristics

- Asymmetrical with irregular plan and massing
- Steeply pitched roof
- Gable or Cross-gabled roof
- Decorative half-timbering
- Decorative masonry on exterior walls or gables
- Recessed entry, usually under a front-facing gable or small gable-roof portico
- Groupings of tall, narrow casement windows, often with leaded, diamond panes
- Combined use of stucco and brick
- Stone accents at chimneys, porch piers, etc.



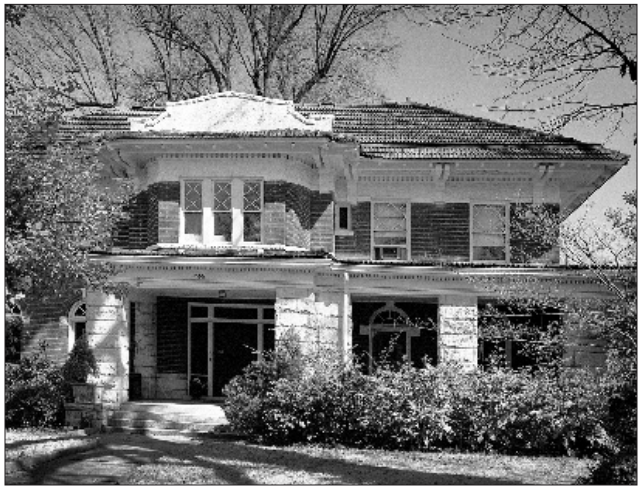
The Tudor Revival homes at 540 S. Belvedere (top photo) and 1488 Peabody (above) use a combination of stucco and brick.

Mission Revival (1910-1920)

Rather than copy the Eastern states' revival architecture of its own colonial past, the Mission Revival style grew out of California's Hispanic heritage. The style was popularized when railroad companies and hotels adopted the style for their centerpiece buildings. Most commonly, typical Hispanic design elements were adapted to the style (such as shaped parapets, arches and quatrefoil windows). The style, however, quickly faded from popular culture after World War I. Architects abandoned the free, simplified interpretations seen in the Mission Revival style for more precise copies (as seen in the Spanish Eclectic style).

Characteristics

- Traditionally shaped mission dormer or roof parapet
- Red or green tile roof covering
- Widely overhanging eaves
- Porches supported by large, square piers
- Smooth stucco finish
- Quatrefoil windows
- Little decorative detailing



A porch supported by large, square piers is seen on this Mission revival home at 1566 Carr.

Spanish Eclectic or Mediterranean Revival (1915-1935)

The most influential of the revival styles popularized in California during the 1920s and 1930s were those derived from the climatically similar Mediterranean. This style was widely publicized during the Panama-California Exposition held in San Diego in 1915. The use of architectural examples from the Spanish Colonies encouraged Americans to realize that their country had a rich Spanish heritage, as well as an Anglo-Saxon past. Architects were also influenced by the baroque architecture of Mexico and Spain.

Characteristics

- One or two story with rectangular, "U" or irregular plan and symmetrical or asymmetrical massing
- Low-pitched gable or cross-gable roof with Spanish tile (little or no eave extension) or flat roof with parapet (some with tile coping)
- Stucco walls with smooth or textured finish
- Decorative wall surfaces, using tile or low-relief terra-cotta sculpture
- Round-arched openings
- Porches supported by large, square piers or simple tile roof hood over door
- Recessed windows and doors
- Wood casement windows often in groups, especially on the front elevation (prominent window(s) on front may have wood or wrought iron grill or classical ornamentation)
- Front and/or interior patios, often surrounded by stucco wall
- Decorative details that might include wrought-iron for balcony and porch railings, quatrefoil window, buttressed corners

This residence at 1483 Vance has round arched openings and a wrought iron balcony and porch railing.

Italian Renaissance (1915-1935)

The Italian Renaissance style more closely resembles classic Italian design than the earlier Italianate style because a great many of the practicing architects of the time had visited Italy and possessed a working knowledge of the architecture. Details on the Italian Renaissance were therefore borrowed directly from Italian originals. Some of the most character-defining features include the recessed entryways, full-length arched first floor windows and widely overhanging eaves supported by decorative brackets. These features are helpful in distinguishing this style from the Spanish Eclectic or Mediterranean Revival styles which are very similar otherwise.

Characteristics

- Low-pitched hipped roof
- Roof typically covered with ceramic tiles
- Full-length, arched first floor openings
- Upper-story windows are smaller and less elaborate than first floor counterparts
- Facade is mostly symmetrical
- Widely overhanging eaves supported by decorative brackets
- Recessed entryway usually accented by small classical columns or pilasters
- High-style examples are three to four stories in height and include a rusticated first floor, quoins, bracketed windows and different window treatments in each story

Full-length, arched first floor openings and smaller, less elaborate upper-story windows are evident on this building at 1828 Central..

Arts and Crafts Period

circa 1900-1930

In contrast to the vertical orientation and outspoken decoration characteristic of Victorian era homes, the many configurations of houses during the Arts and Crafts period had in common a new horizontality emphasized by broad gables, overhanging eaves, and an informal plan which spreads out to hug the landscape. The use of brick and/or stone for foundations, porch walls, chimneys, retaining walls, and horizontal siding or shingles stained dark brown or green tended to make the homes merge with the landscape.

The Arts and Crafts period dwelling is represented in three distinct forms: the bungalow, the Craftsman and the Prairie house. During the Arts and Crafts period, architects and designers created moderate and large size homes that were inspired by the English Arts and Crafts movement and philosophical idealism of American Colonial life.

While the Neighborhood has many Arts and Crafts houses (particularly bungalows), the other styles are not common except as distinguishing features of the many Eclectic houses.

Houses built during the Arts and Crafts period were designed with a horizontal emphasis, as seen in this residence at 705 S. McLean.

Craftsman (1905-1930)

Craftsman homes were originally inspired by two California brothers—Charles Sumner Green and Henry Mather Green—who practiced in Pasadena from 1893 to 1914. Beginning as simple bungalows, the Craftsman style was known as the "ultimate bungalow." Influenced by the English Arts and Crafts movement and oriental wooden architecture, elements such as low-pitched, gabled roofs, wide eaves, exposed roof rafters and porches with tapered columns were common.

Characteristics

- Low-pitched gabled roof
- Decorative beams or braces under gables
- One-over-one, double-hung windows, or
- One-light, fixed window; with fixed transom
- Prominent lintels and sills
- Full or partial, open porch with square posts and tapered arched openings
- Gabled dormers
- Exposed rafters
- Wide eaves
- Outside siding: wood clapboard, stucco
- Concrete or brick foundation

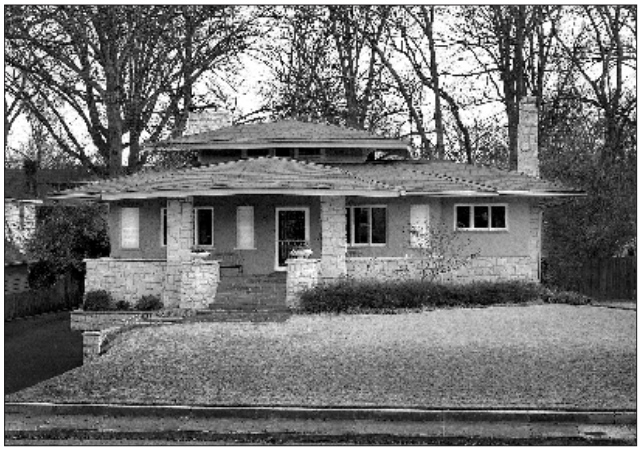
This residence at 1461 Vinton is an example of a Craftsman home.

Prairie (1905-1915)

Shortly after he built his own Shingle style house in Oak Park, Illinois, Frank Lloyd Wright developed one of America's few indigenous styles known as the Prairie style. It featured open planning; shallow-pitched roofs with broad, sheltering overhangs; bands of casement windows, often with abstract patterns of stained glass; and a strong horizontal emphasis. This style quickly faded from fashion, however, after World War I.

Characteristics

- Horizontal patterns in wall materials
- Horizontal rows of windows, sometimes wrapping around corners
- Low-pitched roof with widely overhanging eaves
- Two-stories with one-story porches or wings
- Massive square porch supports
- Gabled roof edges are often flattened
- Contrasting wood trim
- Broad, flat chimneys
- Geometric patterns of small-pane window glazing
- Large, plate glass windows
- Tall casement windows
- Single or double-hung windows can also be used
- Long, wide concrete lintels and sills



Horizontal rows of windows and low-pitched roof with widely overhanging eaves typify the Prairie style. (1803 Harbert)

The word "bungalow" denotes a type of building rather than a style of architecture. It is believed that the word comes from a type of East Indian dwelling with broad verandas. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era, from the Arts and Crafts movement, and from the fact that it lent itself well to both modest and impressive house designs.

Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. Many bungalows fall readily into the Arts and Crafts categories, with exposed brackets and rafters, the use of "art" glass in windows and the combination of different textures, such as cobblestone and shingles. Others represent scaled-down Prairie style versions, with low-pitched roofs, broad eaves and simple geometric shapes that provide an overall horizontal appearance. Those in the Neighborhood are distinguished by the use of multiple building materials and varied architectural details.

Broad eaves and thick, tapered porch posts typify the bungalow.

Characteristics

- Rectangular plan with one or two stories
- Steeply pitched roof with the ridge line parallel to the street that covers a porch extending the full width of the house
- Hipped roofs with a shallow pitch
- Exposed rafters, brackets—anything to evoke the structural composition of the building
- Brick, stone, wood shingle or clapboard siding
- Broad eaves
- Thick, tapered porch posts
- Full-width front porch
- Tripartite (divided into thirds) windows
- Rectangular bay windows
- Casement windows
- Large, plate glass windows
- Doors are wooden with panels and windows in the upper third.
- Wing walls from the porch
- Dormers that follow the line of the roof
- Concrete cap around porch wall
- Foundations generally extend one to two inches beyond the wall.
- Many different window types are appropriate for bungalows.

The airplane bungalow includes a second story extension to the rear of the structure known as a monitor

It is important to realize that while historic, the neighborhood has remained dynamic, with alterations to existing structures and construction of new buildings occurring over time.

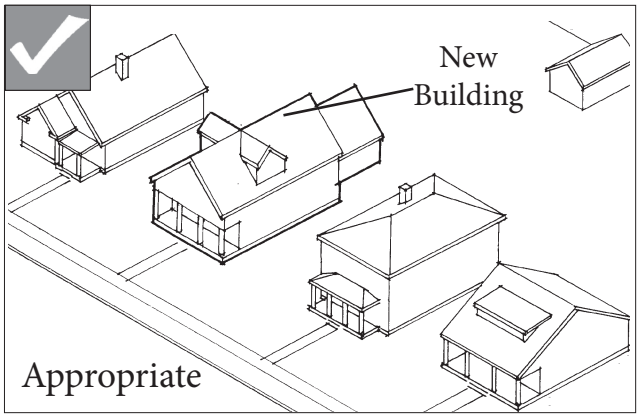
Chapter 1
Design Guidelines for New Construction of Single Family Homes and Secondary Structures

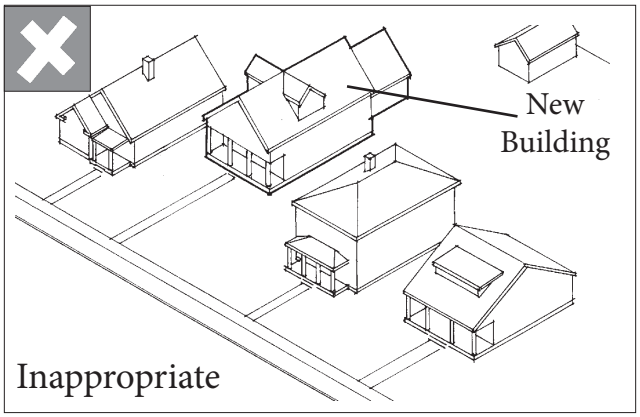
This chapter presents design guidelines for the construction of new primary and secondary structures. Designing a building to fit within the character of an older neighborhood requires careful thought. First, it is important to realize that while historic, the neighborhood has remained dynamic, with alterations to existing structures and construction of new buildings occurring over time. While some of these changes have been compatible with the neighborhood's historic character, others have not.

The establishment of the Central Gardens Historic Conservation District was not done to "freeze" the neighborhood in time, but it does mean that, when new building occurs, it should be in a manner that reinforces the basic visual characteristics of a block. This does not require, however, that a new building be an exact replica of an historic house.

Rather than duplicating older buildings, a new design should relate to the fundamental characteristics of the historic houses on a block while also conveying the stylistic trends of today. It may do so by drawing upon basic ways of building that make up a part of the character of the property. Such features upon which to draw include the way in which a building is located on its site, the manner in which it relates to the street, and its basic mass, form, scale, height, style, details and materials. When these design variables are arranged in a new building to be similar to those seen traditionally, visual compatibility results.

See Appendix C for renewable energy such as solar panels, solar shingles, solar hot and cold water systems, and lighting technologies.





In areas where building setbacks are mostly uniform, a new building should be placed in alignment with its neighbors.

Building Orientation and Setbacks

Policy: Maintain the line of building fronts and spacing patterns in the block.

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, resulting in a relatively uniform alignment of building fronts. This uniform setback contributes to a sense of visual continuity. Because new houses usually relate to an established pattern and rhythm of existing houses, both on the same and opposite sides of a street, the dominance of that pattern and rhythm must be respected and not disturbed.

N.1 **A new house should fit within the range of front yard setbacks seen in the block.**

a. The greatest consideration should be given to the setbacks of immediately adjacent historic houses.

b. The front yard setback of a new building should be consistent with the median setback in the block.

c. In general, taller portions of structures should be set back farther from the front setback than shorter portions.

N.2 **Uniform spacing of side yards should be maintained.**

a. Side yard setbacks should appear similar to others in the block, as seen from the street.

Policy: ***Orient the front of a house to the street.***

Traditionally, the front entry of each building faced the street and was usually sheltered by a porch. This is a characteristic that should be maintained.

N.3 **The front of a house should be oriented to the public street and the primary entrance should be clearly defined.**

a. A prominent entry will contribute to the "pedestrian-friendly" character of the street.

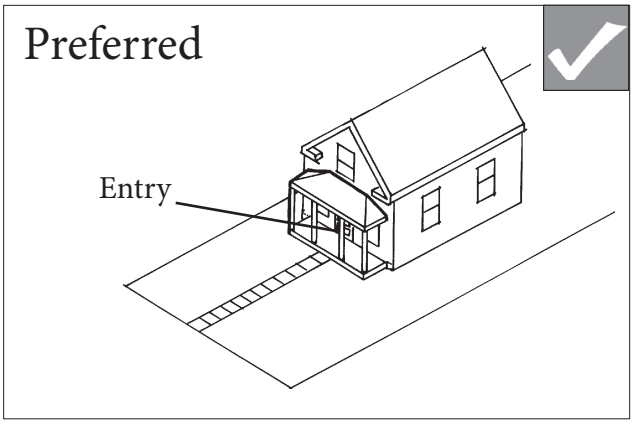
b. Use of a porch element to define the entry is strongly encouraged.

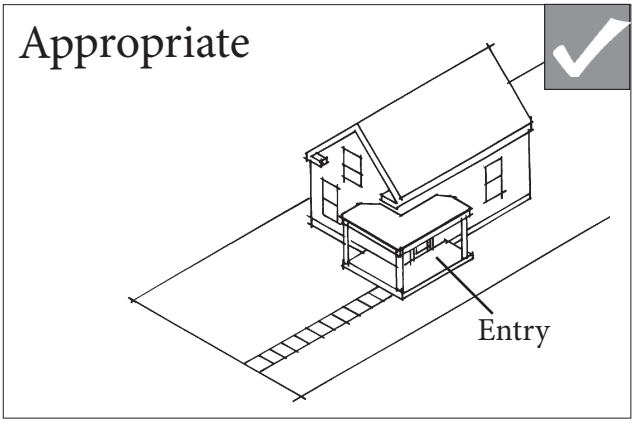
c. A primary porch should face the street. The porch should be "functional," in that it is used as a means of access to the entry and or as outdoor living space.

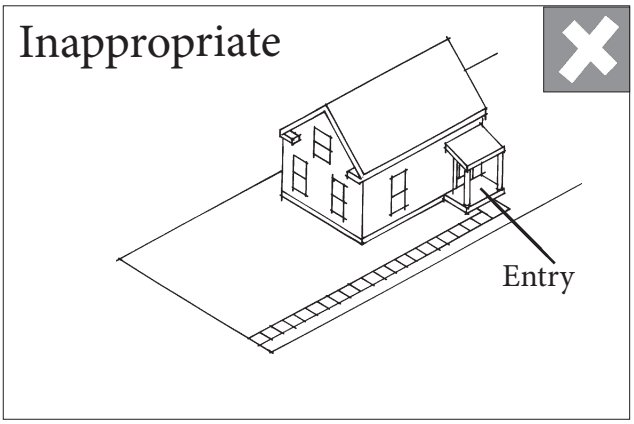
d. While the porch serves as a transition area from the street to the house, it is also an essential element of the streetscape: It provides human scale to the house; it offers interest to pedestrians; and it is a catalyst for personal interaction.

N.4 **In some cases, the front door itself may be positioned perpendicular to the street if the entry is still clearly defined with a walkway and porch.**

a. The primary entrance shall not be located towards the rear of the structure.

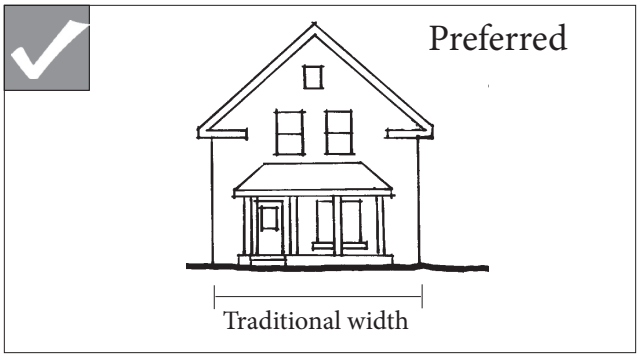






The primary entrance of a house should face the street.

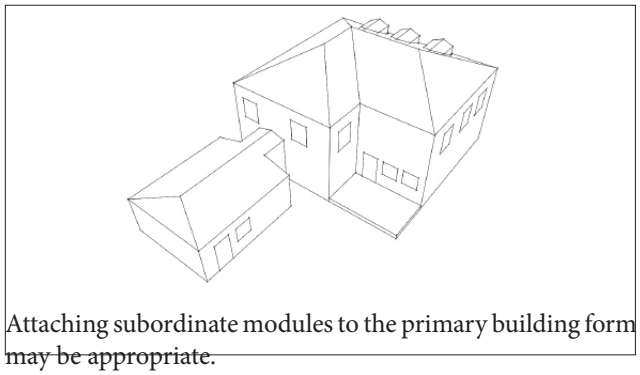
See also the design guidelines for Porches presented later in this chapter.



A new house should appear similar in mass to those historic houses existing on several blocks of the street.

The primary wall plane of this house is wider than seen traditionally.

N.5 and 6 The mass and scale of this new house is compatible with its neighbors. It employs materials with traditional dimensions (e.g. standard brick size) and uses a traditional solid-to-void ratio in its placement of windows and doors. The house also reduces its perceived mass by breaking the front façade into separate modules.



Attaching subordinate modules to the primary building form may be appropriate.

Building Mass, Scale and Form

Policy: *A new building shall follow the same pattern of mass, scale and form as those historic houses existing on that block of the street.*

Consistency in the mass, scale and form of buildings gives a street and a neighborhood a sense of unity and human friendliness. New houses should be consistent with existing historic houses on the same and on opposite sides of the street in terms of height, scale, mass, form and rhythm. The dominance of that pattern and rhythm of design characteristic must be respected and not disrupted. Weight should be given to compatibility with existing historic houses.

N.5 **Buildings shall convey a sense of human scale which may be achieved by employing techniques such as these:**

a. Use of building materials that are of traditional dimensions. (See also guidelines for materials.)
b. Use of a one-story porch that is similar in size to those seen traditionally.
c. Use of a building mass that is similar in size to those seen traditionally.
d. Use of a solid-to-void ratio (i.e., the percentage of openings to walls) that is similar to that seen traditionally.
e. Use of window openings that are similar in size to those seen traditionally.

N.6 **A new building should be of similar mass and scale to those of historic single-family structures traditionally seen in the neighborhood.**

a. The mass of a larger building may be subdivided into smaller "modules" that are similar in size to buildings seen traditionally.
b. Attaching subordinate modules to the primary building form may be appropriate.
c. Many large historic houses do exist throughout the neighborhood. Where they occur, these houses are typically located on very large lots and are in context with other large structures. This precedent is appropriate.

N.7 **Utilities**

a. Building equipment (HVAC, utilities, etc.) shall be placed on the side or rear of the house;
b. not visible from the street and screened from view.

Policy: Build to a height that appears similar to that of houses found traditionally on the block and in the neighborhood.

Central Gardens has a mix of residential structures that are primarily single family, although some early multifamily buildings are also a part of the context. Most buildings are one, two, or two and one-half stories in height.

N.7 **A new building should be constructed to the same number of stories and to a height that is compatible with the height of historic structures adjacent to it.**

a. Where there is no adjacent historic structure, build to a height consistent with that of other historic structures in the immediate vicinity.

b. The height of the foundation wall, porch roof, and main roof should be compatible with those of adjacent single-family historic houses.

c. Where the immediate context dictates, the front should include a one-story element, such as a porch.

N.8 **Maintain the alignment of horizontal elements along the block.**

a. This alignment occurs because many of the buildings are similar in height and mass.

b. Window sills, moldings, cornice lines and raised foundation floor heights are among those elements that may be seen to align.

c. These elements should align, whenever possible, to similar elements on adjacent historic properties.

N.9 **The back side of a building may be taller than the front and still appear to be in scale if the change in scale will not be perceived from public ways and when zoning regulations permit.**

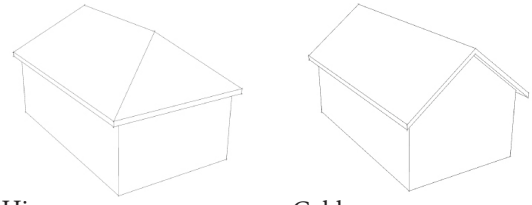
a. Stepping a building down in height as it approaches smaller structures on adjacent lots is encouraged.

N.7 The houses in this block share common roof and cornice height and the use of front porches. A new house on the block should employ similar elements.

N.7 This modern infill is out of character with the height, mass and scale of its historic neighbors and thereby interrupts the visual continuity of the streetscape.

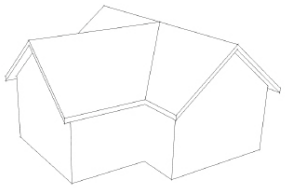
N.9 The house is set close to the street and minimizes its perceived scale by stepping down its height toward the street.

Appropriate



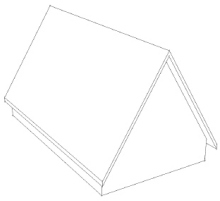
Hip

Gable

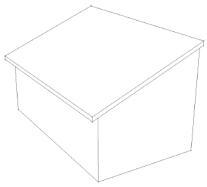


Cross gable

Inappropriate



A-frame



Shed

When designing a new building to be compatible in form with the context, consider sloping roofs such as gabled and hipped roofs. This illustration provides examples of roof forms, but is not intended to show all potentially compatible and incompatible roof forms.

Policy: *Roof and building forms should appear similar to those seen traditionally in the neighborhood.*

The character of the roof is a major feature of buildings in Central Gardens. When repeated along the street, the repetition of similar forms contributes to the sense of visual continuity. Many streets include a number of structures similar in architectural style which therefore have similar roof forms. For example, if the immediate context includes a large number of bungalows with their low-pitched roofs, this character should be continued in new construction. Simple roof forms are prominent in the district.

N.10 **Simple rectangular building forms are preferred. "Exotic" or unusual building forms are inappropriate.**

a. Geodesic domes and A-frames are inappropriate.

N.11 **Roofs, both primary and secondary, should conform to those typically characteristic of the style.**

a. Although seen in the neighborhood on Tudor Revival structures, steeply pitched roofs are not appropriate to most of the house forms seen in the neighborhood.

N.10 and 11 This house utilizes a hipped roof and a rectangular building form which is typical in the neighborhood.

N.12 **Sloping roof forms such as gabled, hip, jerkinhead, bellcast hip, cross-gable and gambrel should follow the pitch of sloping roofs generally found on historic houses of the block.**

a. The primary ridgeline of a residential structure should generally be no higher than the ridgeline of any adjacent historic house and shall not exceed the typical maximum for the block.

N.13 **Dormers are a frequent neighborhood architectural roof feature and should be considered for new construction.**

a. The design of a dormer should be compatible with the main structure.

b. A dormer should be subordinate to the overall roof mass and should be in scale with ones on similar historic structures.

c. The ridge of a dormer should be located below the ridge line of the primary structure.

d. The number and size of dormers should not visually overwhelm the scale of the primary structure.

N.14 **Eave depths, facia, soffits, and cornice trims should be similar to those of historic houses on the block.**

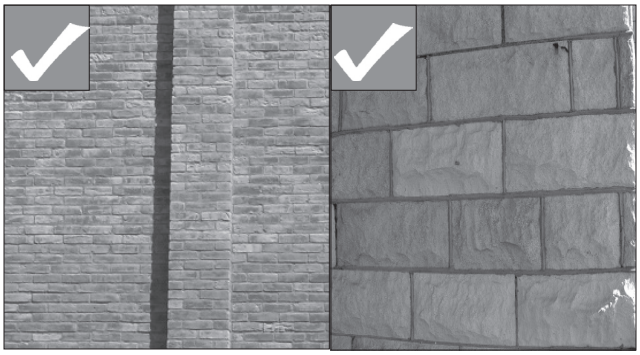
a. They should also be compatible with the style of the structure.

N.13 This wall dormer, which interrupts the cornice on the facade of this house, is a feature of this style.

N.12-14 The hipped roof, clipped gable dormer, deep eaves, and front porch of this house typify architectural details which are typically found on historic homes in the district.

N.13 In addition to matching windows, this roof dormer has eaves, brackets and a sloping roof that match the main structure.

N.14 Substantial eaves are characteristic of most historic houses in Central Gardens, although there are exceptions for some styles.



N.15 Brick used in the neighborhood is typically not oversized. Mortar joints are typically thin. Stone, such as the ashlar limestone seen on the right, is common in the District and is still available today.

N.15 The use of painted wood shingles, alone or with lap siding, stucco or stone, is common exterior cladding.

N.15 Both rough finished and smooth finished stucco are appropriate for use in Central Gardens.

N.16 Wide horizontal lap siding with an exposure of more than 6 inches or more exposure is not appropriate in the District.

Materials

Policy: *Building and roof materials should appear to be similar to those used on other historic houses in the neighborhood.*

When planning new construction, one should note that the historic houses of Central Gardens are comprised mainly of clapboard, wood shingles, stone, brick and stucco in a variety of combinations. Within this limited palette, diversity is balanced with compatibility. In many parts of the district, masonry is predominant, and this should continue. In some contexts, however, wood siding is more common. Each context should be considered carefully. Horizontal wood siding is frequently combined with wood shingles, stone, brick, or stucco. Continuance of this mix of exterior cladding is strongly encouraged in order to maintain the texture of the neighborhood. See alternative material suggestions in the following sections (windows, fences, walls, etc.).

N.15 **Stone, stucco, brick, painted wood siding and painted shingles are appropriate materials for new construction.**

a. A combination of exterior building materials is encouraged.

N.16 **Horizontal lap siding is appropriate in most applications.**

a. Wood siding should be painted.

b. Horizontal lap siding should have a minimum exposure of two inches and a maximum exposure of six inches.

N.16 Narrow horizontal lap siding, from a minimum of two inchs to a maximum of six inches in width, is generally an appropriate primary building material.

Planned Developments, which are reviewed in a separate process, should continue the diversity of building materials seen historically.

N.17 **Masonry that appears similar in character to that in historic houses within the neighborhood should be used.**

a. Bond, mortar color, width and type of joints should be compatible with historic houses in the District.

b. Brick should be similar in characteristics including color, texture and size to that found in historic houses of similar style in the District.

c. It is preferred that the original brick of the historic home be maintained and not painted. However, if painted, the preference is to maintain the same color as the original brick.

d. Jumbo, or oversized brick is discouraged.

e. Stone, similar to that used traditionally, is also appropriate.

N.18 **New materials that are similar in character to traditional materials may be acceptable with appropriate detailing.**

a. Although traditional materials are preferred, alternative materials may be used if they convey a scale, texture and lap dimension similar to that of traditional materials

b. Alternative materials should be durable in this climate.

c. Aluminum siding, vinyl siding and synthetic stucco (EIFS) are inappropriate materials.

N.19 **Depending on style, traditional roof materials such as tile, slate, wood shingles, and composite shingles are appropriate.**

a. Materials selected for use should convey a scale and texture similar to those traditionally used.

b. Roof materials with a matte, non-reflective finish, or patina, are preferred.

c. Composite shingles may be appropriate if they convey a scale and texture similar to those seen traditionally.

N.20 **Metal roofs are generally not appropriate except for porches.**

a. Such roofs should be applied and detailed in a manner that is appropriate to the style of the house.

N.19 Composite shingles should convey a sense of traditional scale and texture.

N.19 Tile, both glazed and unglazed, provides a rich texture and is long lasting, but it is not appropriate to all styles.

N.19 Slate, such as this newly installed roof, is found on many houses in the District.

N.21 Chimneys, consistent with the style of the house, are important design elements, like this Spanish Eclectic style.

N.21 Incorporating traditional elements, such as a front porch, in new construction is encouraged.

Architectural Details

Policy: The use of architectural details that add visual interest to the street is encouraged.

Central Gardens is highly eclectic in architectural styles. Within the styles is a wide array of high quality, well conceived detailing. Architectural features which are common to historic houses in the District should be used in new construction.

Architectural details play several roles in defining the character of buildings; they add visual interest and distinguish certain building styles. Features such as porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians. Their continued use in new construction is encouraged.

N.21 **A building facade should incorporate some degree of detail.**

a. New architectural details should relate to comparable historic stylistic elements in general size, shape, scale, finish, materials and shadow depth and should be appropriate to the style.

b. It is part of the character of the neighborhood to have stylistic elements (i.e. brackets, porches, dormers, chimneys, etc.) as seen on the historic structures.

c. Chimneys also provide decorative opportunities and are encouraged. Appropriate materials are brick, stone and stucco. Inappropriate materials are wood, wood substitutes, metal and stucco with wood trim.

N.2 Inappropriate examples include wooden chimneys or masonry chimneys with protruding pipes.

N.22 **New buildings that are devoid of architectural details are discouraged.**

a. Even though some more "contemporary" styles may have cleaner lines and lack conventional ornamentation, they should exhibit careful detailing and provide visual interest to the street.

b. Buildings with historical stylistic references should have detailing appropriate to the styles.

N.23 **Architectural details should appear similar to those seen traditionally.**

a. Use materials similar to those seen historically. Wood and brick were the most common materials used for exterior details.

N.24 **The imitation or exact copying of older historic styles is discouraged.**

a. One should not create a replica because this blurs the distinction between old and new buildings.

N.25 **The use of contemporary interpretations of historic styles in new houses is encouraged.**

N.23-26 This new house in the Evergreen Historic District is an interpretation of a traditional bungalow. This use of detail is appropriate to this style.

Large usable front porches are the architectural feature most characteristic of historic homes in Central Gardens.

N.27 Porches should have sufficient depth to be usable. This porch is insufficient in depth for most purposes.

N.28 Porch balustrades should be a size, mass and design that is appropriate to the house and the District. The balustrade here is of a design not traditionally found in the neighborhood.

Porches

Policy: *The incorporation of a porch in the design of a new house is strongly encouraged. Porch elements should be similar to those traditionally seen.*

Perhaps no other architectural feature is more characteristic of the houses in Central Gardens than is the front porch. The most important aspects of porch design are its location, scale and materials. While it should not be necessary to duplicate the details of porches seen historically in the neighborhood, it is important that details be compatible with the style of the house.

N.26 **The use of a front or side porch is strongly encouraged in a new house design.**

a. A porch should also be appropriate to the style used.

b. A porch should be similar in character, design, scale and materials to those seen traditionally.

c. The size of a porch should relate to the overall scale of the primary structure to which it is attached.

N.27 **The design of a porch should relate to the overall architectural style of the main structure.**

a. Many historic porch designs are integral to the architectural style of the house.

b. The depth of the porch should be a minimum of eight feet (8') so it is of sufficient size to be usable as outdoor living space. Simply adding a "token" porch or front stoop is inadequate.

c. Porch balustrades, while offering opportunities for creativity, should be appropriate in size, scale, design and spacing to the style of the house.

N.28 **Porch supports of wood, brick, stucco and stone should be of an appropriate scale for the house and style.**

a. Porch supports should be of a substantial enough size that the porch does not appear to float above the entry.

N.29 **A porch should use similar elements and materials to that seen traditionally.**

a. Wood and brick are particularly appropriate.

Windows and Doors

Policy: *Window and door designs for new houses should be appropriate to the style of the building.*

Windows and doors are some of the most important character-defining features of houses. They provide visual interest to the composition of individual facades. Distinctive window design often defines a historic building style. Most windows are inset into openings or they have surrounding casings and sash components which have substantial dimensions. As a result, they cast substantial shadow lines, which help to convey scale. Because windows so significantly affect the character of a house, their design and placement are very important considerations.

N.30 **Windows and doors should be of a traditional size and should be placed in a similar solid-to-void relationship as historic buildings.**

a. Large expanses of glass are discouraged.
b. Divide large glass surfaces into smaller windows to reduce their perceived scale.
c. Unusually shaped windows, such as circles, octagons and trapezoids, are inappropriate.
d. The number of different window styles should be limited so as not to detract attention away from the overall building or facade.
e. The use of double front doors is not typical of historic houses in the neighborhood and is inappropriate. Front doors with transoms and side lights are appropriate.

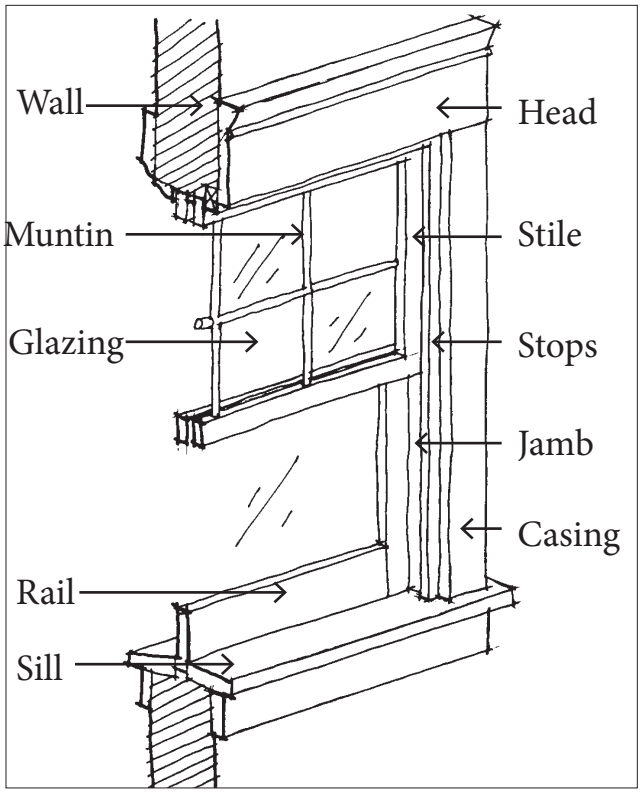
N.31 Windows and doors shall be finished with trim elements similar to those used historically.

a. Windows placed in arched openings should likewise be arched, not squared off.
b. Wood double hung windows with traditional depth and trim are preferred.
c. Snap-in muntins, solid aluminum windows and solid vinyl windows are inappropriate and shall not be used. Multi-pane windows shall use true divided lights.
d. Alternate materials such as composite wood and fiberglass will be considered. Some vinyl products may be appropriate when they work well with the inset and sash components which have substantial dimensions.

Windows are one of an historic house's most important character-defining features. As here, windows are frequently inset and have substantial components.

N.30 and 31 Windows in new construction should have the solid to void relationship found in historic houses and should be finished with traditional trim elements.

N.30 Non-traditional window combinations should be avoided.



Typical double-hung window components

If security is a concern, consider using tempered glass. Security doors should be appropriate to the style of the house. Security bars, if used at all, should be simple in design and small in scale. Elaborate patterns distract from the character of the house.

N.32 **The profile of window components should be similar in depth to those used historically.**

a. A window with thin trim is inappropriate.

N.33 **The use of windows on all elevations is typical and should be incorporated in the design of new houses.**

a. Double hung windows or casement windows are preferred. The variety of double hung window designs is a distinguishing characteristic of Central Gardens.

b. Fixed windows of varying shapes containing stained glass or clear leaded glass are appropriate to some house styles.

c. Unpainted metal windows are inappropriate.

N.34 **Woven fabric awnings may be used over windows or doors.**

a. Metal and plastic are inappropriate materials.

N.35 **Shutters, if used, should be workable and of a size to completely cover the window as traditionally intended.**

N.36 **A door located on a primary facade should be similar in character to those seen historically in the district.**

a. The scale should be similar.

b. Glass panes also should be similar.

Secondary Structures

Policy: *A secondary structure should not overwhelm or visually compete with the primary structure.*

Traditionally, secondary structures such as sheds, garages and carriage houses, were subordinate in scale and character to the primary structure and were located to the rear of the lot. To the extent visible from the street, this tradition of detached secondary structures is encouraged because this reduces the building's overall perceived mass.

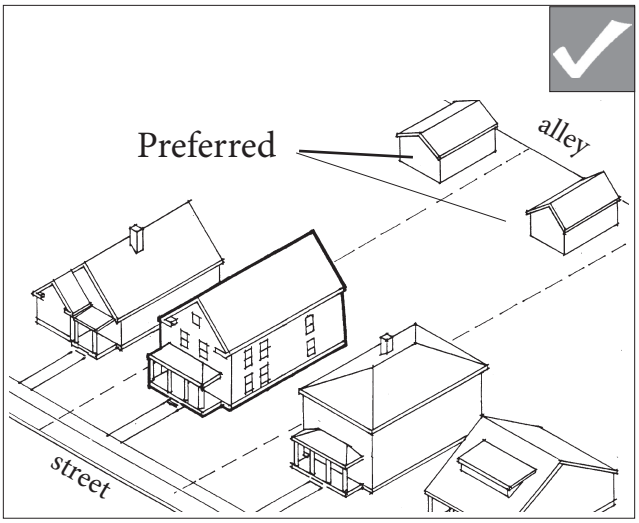
N.37 **Where visible from the street, a secondary structure should be located in the rear yard of the primary residence.**

N.38 **A secondary structure should reflect the architectural character and style of the main structure or be compatible with the style of the main structure.**

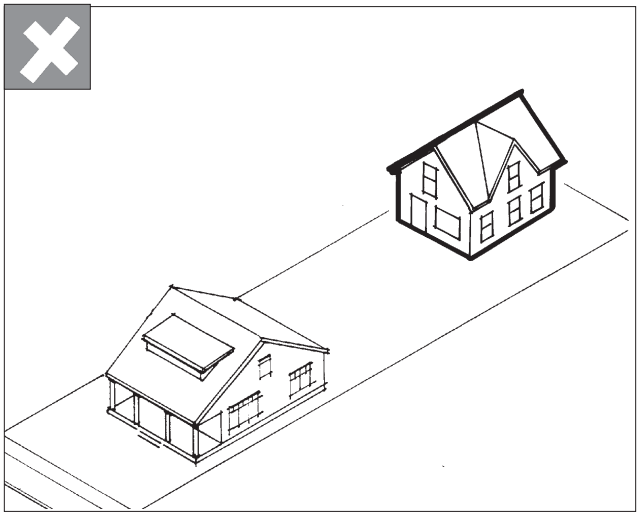
a. Similar materials and details should be used.

b. Details should be compatible, if they are used.

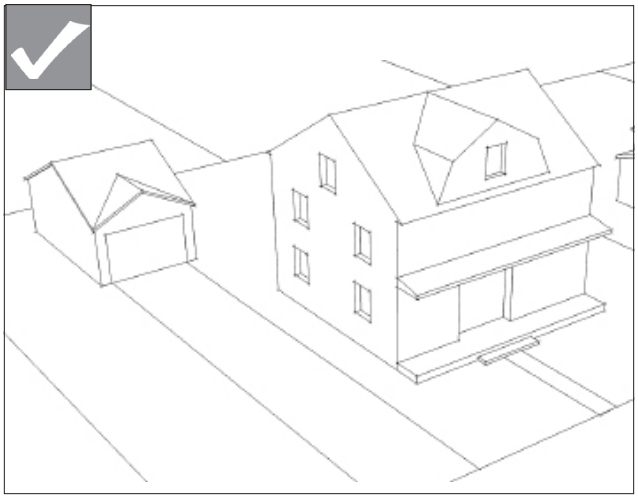
N.38-39 This new guest house, which is located to the rear, reflects the architectural style of the main house, but is subordinate in scale, which is appropriate.



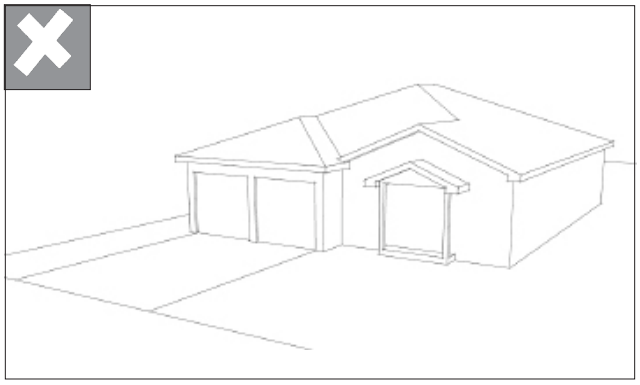
To the extent plainly visible from the street, the tradition of detached secondary structures is encouraged because this reduces the overall perceived mass of buildings on the site.



N.39 New secondary structures should be subordinate in scale to the primary structure.



N.40 A garage should be located to the rear of the property.



N.40 An attached front facing garage is not appropriate.

Policy: *A secondary structure should remain subordinate in terms of mass, scale, height and details to the primary structure.*

Many secondary structures are more modest in character and detail, while also relating to the primary structure.

N.39 **A new secondary structure should appear subordinate in height and scale to those buildings seen traditionally along the street front.**

a. Accessory buildings that are oversized in comparison to the primary structure are inappropriate.

b. Garage doors should be designed to minimize the apparent width of the opening. Using two single doors is encouraged.

N.40 **A carport or garage should be detached and located to the rear of the primary structure or attached but not visible from the street.**

a. An alley-loaded garage is encouraged.

N.41 **Consider using a porte cochere if appropriate to the style of the house.**

a. Historic residences of certain architectural styles incorporate the use of porte cocheres into their design.

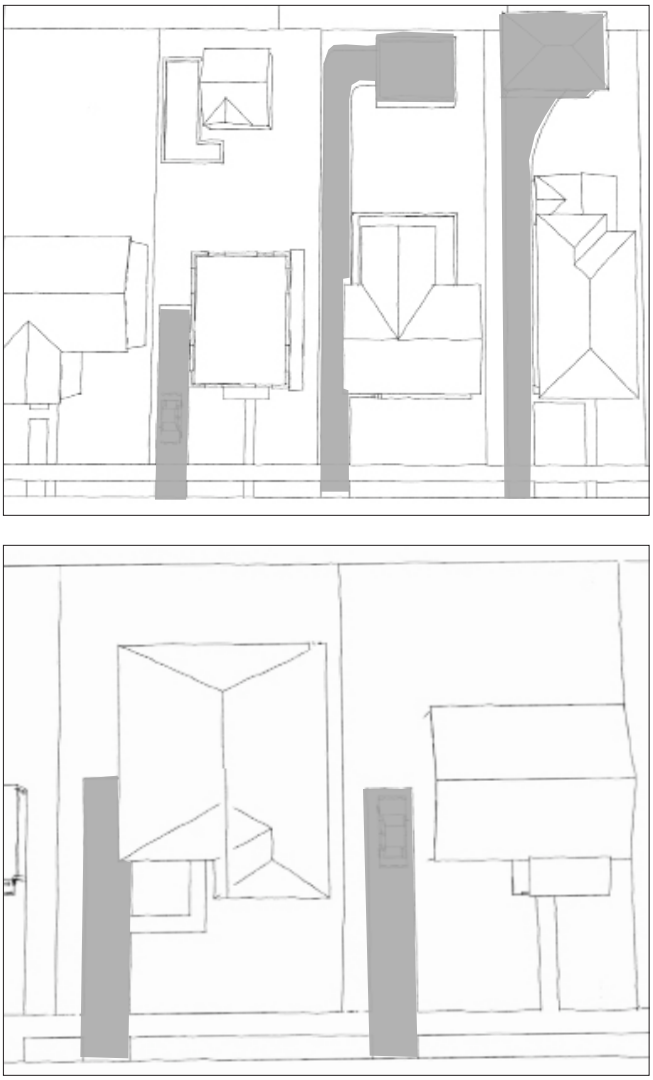
b. Where a porte cochere is to be included in a new residence, it should be in keeping with the overall design of the structure and not be visually distracting.

c. Using metal posts for a porte cochere or carport is inappropriate.

N.42 **Attached front facing garages are not appropriate.**

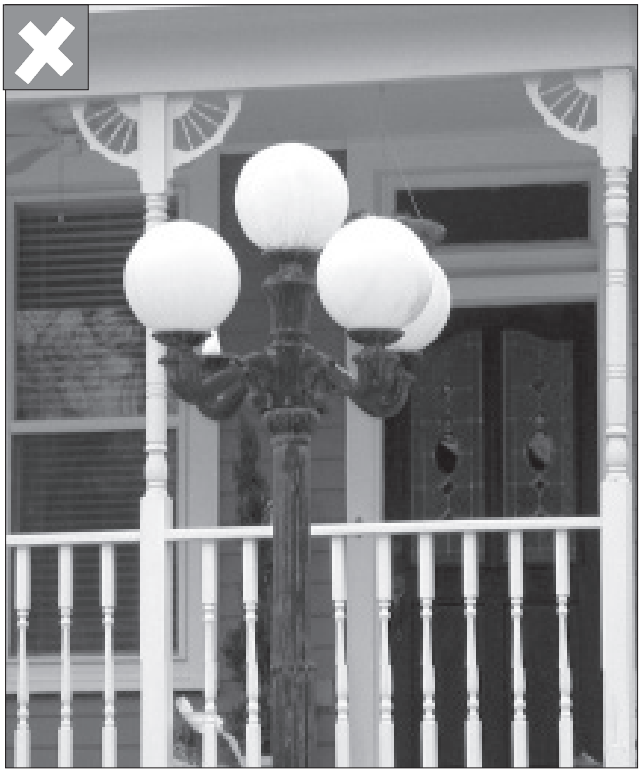
N.43 **A garage door should be in keeping with the style of the house.**

N.41 Where a porte cochere is to be included in a new residence, it should be in keeping with the overall design of the structure and not be visually distracting.



Some historic districts have an established pattern of side driveways and parking areas that often lead to detached rear garage structures (top) while other historic districts have a pattern of side driveways and parking areas that do not generally connect with rear garages (bottom).

Lighting



N.45 Front yard lights such as this five globe light are not appropriate.

New street lighting in a Planned Unit Development should continue the style of traditional concrete posts with acorn globes.

See also other guidelines for site improvements and parking.

Policy: *Minimize the visual impacts of site lighting.*

Traditionally, lighting within a site was subdued. An occasional garden light was seen, but porch lights were usually the only exterior illumination. Lighting in the neighborhood, although sometimes ignored, affects the manner in which neighborhood resources are interpreted at night, as well as personal safety. Lighting is therefore a design feature; the approach to a lighting scheme should consider light intensity, spill-over into adjacent properties and fixture design.

N.44 **Lighting should be shielded to avoid glare into adjacent properties.**

a. Focus lighting on walks and entries.

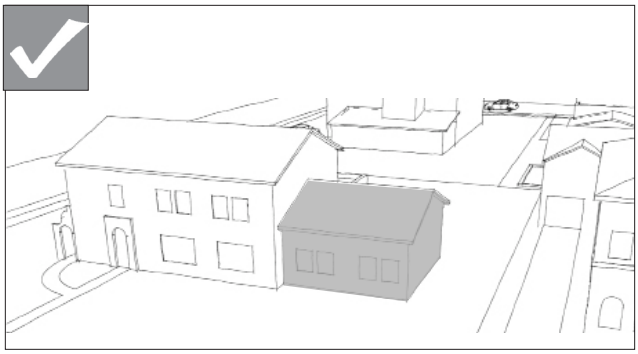
N.45 **The fixture style should be in character with the style of the structure.**

a. Gas lights, whether free standing or attached to a building, are not appropriate since their usage pre-dates the neighborhood.

b. Multi-globe post lighting is not appropriate for the area.

c. Where posts are used to frame a drive or walkway, single lamps may be used.

See appendix C for new lighting technologies.



It is important that a new addition be designed in such a manner that it maintains the character of the original structure, and also can be distinguished as an addition.

Chapter 2
Design Guidelines for Additions

Many buildings experience additions over time. An addition should be subordinate in scale and character to the main building. It should be constructed with materials that are similar to those used on the primary structure.

There is a long tradition of appropriate additions in the neighborhood and it is anticipated to continue. It is important that a new addition be designed in such a manner that it maintains the character of the original structure, and also can be distinguished as an addition. Additions also should be subordinate in scale and character to the main building.

While an addition should be compatible with the character of the primary structure, it is also important that it be distinguishable as a later occurrence, albeit in subtle ways. In this manner, the evolution of the building and of the district can be understood.

The Commission shall apply the guidelines for new construction as well as the guidelines for additions.

Enclosing a porch—in whole or part—alters the character of the building by eliminating one of its most important features. Such enclosures are not appropriate.

Basic Principles for an Addition

An addition to a building should not alter the original character. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also must be in keeping with that of the primary structure. At the same time, it should be distinguishable visually from the original portion, so that the evolution of the building can be understood.

To help minimize its visual impact, the size of the addition should be small in relation to the main structure. An addition should be located to the rear of the primary structure and usually should be offset from the primary wall planes. This will help to distinguish new from old. Other techniques may be used to achieve this objective: A change in material or roof line, for example, can also indicate an addition.

If an addition must be larger, however, it should be set apart from the main building and connected with a smaller linking element. Adherence to these principles will help maintain the perceived scale and proportion of the original structure.

It is also important that the addition not obscure any significant features of the building. If the addition is set to the rear, it is less likely to affect such features.

One also should consider the effect the addition may have on the character of the neighborhood as a whole as seen from the street. For example, a side addition may change the sense of rhythm established by side yards in the block or change the massing typical of the style. Locating the addition to the rear could be a better solution in such a case.

Two distinct types of additions should be considered: First, a ground level addition, which involves expanding the footprint of the structure, is often used as a means of adding more living space. Such additions may be one or two stories and should typically be located to the rear.

Second, a rooftop addition may be designed by installing new dormers to provide more headroom in an attic space or by adding a second floor to the existing space. In any case, an addition should be sited so that it minimizes negative effects on the building and its setting. The roof pitch, materials, window design and general form also should be compatible with the underlying residence.

Ground Level Additions

Policy: *An addition should be designed in such a manner that if it were to be removed in the future, the essential form and integrity of the original structure would not be impaired.*

When planning an addition to an existing building, consider the effect it will have on the structure. Each property has some style that helps define its character. Additions that reflect elements of the existing predominant style reinforce the historic character. Those elements that seem foreign to the property should not be used.

A.1 **Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.**

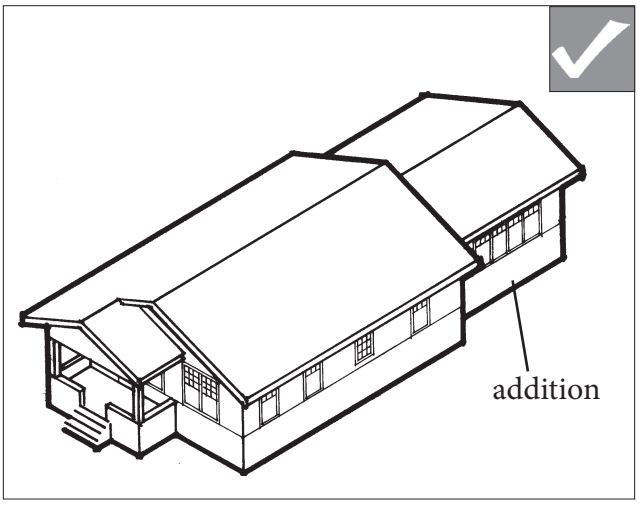
a. This placement will allow the original proportions and character to remain prominent.

b. An addition should be set back at least 10 feet from a primary facade.

c. Locating an addition at the front of a structure is inappropriate.

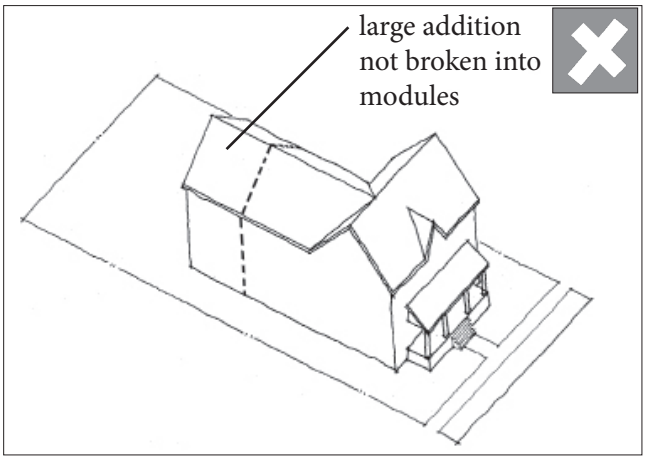
A.2 **Do not obscure, damage, destroy or remove significant original architectural details and materials of the primary structure.**

A.3 **A front porch shall not be completely or partially enclosed.**

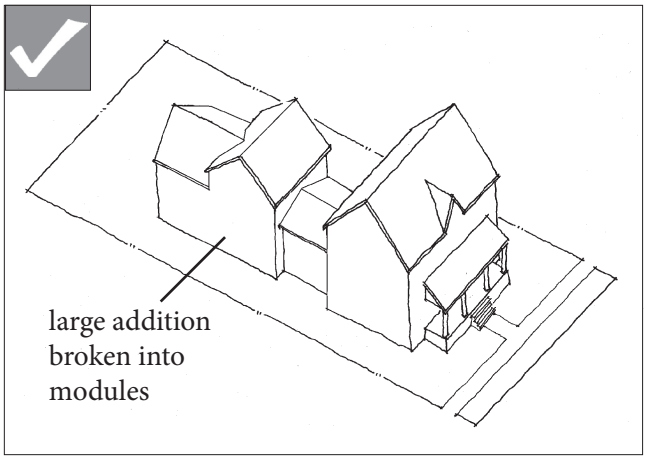


A1. In general, place an addition at the rear of a building or set it back from the front to minimize the visual impacts.

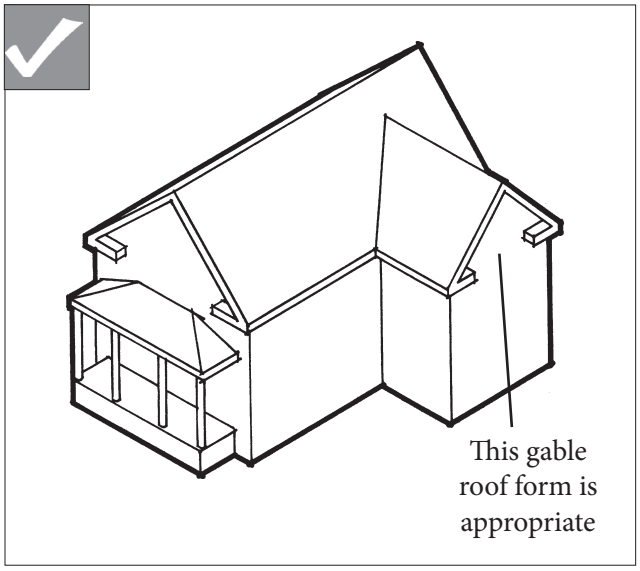
A.1 Design a new addition so that the original character can be clearly seen. This addition to the front of a historic house is inappropriate.



For a larger addition, break up the mass of the addition into smaller modules that relate to the historic house.



A.4 For a larger addition, break up the mass of the addition into smaller modules that relate to the historic house.



A.8 Use roof forms and roof pitches on additions that are compatible with the primary structure.

A.4 **An addition should be compatible in scale with the primary structure.**

a. An addition should relate to the house in mass, scale and form. It should be designed to appear subordinate to the main structure.

b. A basic rectangular building form is preferred.

c. For a larger addition, break up the mass of the addition into smaller modules that relate to the historic house.

A.5 **An addition should be compatible in character with the primary structure.**

a. For example, an addition that is more ornate than the original building would be out of character.

b. An addition should be made distinguishable from the main building in subtle ways so that the character of the original can be interpreted. For example, this could be accomplished by stepping back the addition from the historic building.

A.6 **Building materials that are compatible with those of the primary structure shall be used.**

A.7 **Use windows that are similar in character to those of the main structure.**

A.8 **The roof form of a new addition should be in character with and subordinate to that of the primary building.**

a. It is important to repeat the roof lines and slopes found on the primary structure. Gable, hip and shed roofs are appropriate for residential-type building additions.

A.9 Utilities

a. Building equipment (HVAC, utilities, etc.) shall be placed on the side or rear of the house, not visible from the street and screened from view.

Dormer and Other Roof-top Additions

Policy: *Roof-top additions should not visually overpower the primary structure.*

Additional space can be created in a number of ways. It can be as simple as adding dormers to an attic; or it can be as complex as adding a new floor. Such alterations must be in proportion with the main structure.

A.10 **The mass and scale of rooftop additions, must be kept subordinate to the primary building.**

a. The addition should not overhang the lower floors of the primary building.

A.11 **Set a rooftop addition back from the front of the building.**

A.12 **When adding a dormer, it should be in character with the primary structure's design.**

a. A dormer should be subordinate to the overall roof mass and should be in scale with those on similar historic structures.

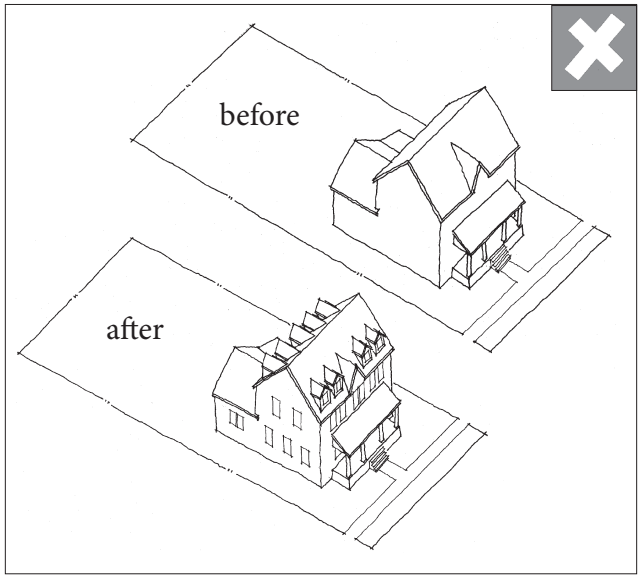
b. The number and size of dormers should not visually overwhelm the scale of the primary structure.

A.13. **The dormer should be located below the ridge line of the primary structure.**

A.14 **Dormers are typically added to a structure to increase the amount of headroom in upper floors**.

a. If significant increases in space are desired, do not consider oversized dormers. Develop an addition to the rear of the structure.

A.10 A new dormer should remain subordinate to the historic roof in size and character. The dormers on the front and rear of this structure are too large and are inappropriate.



A.12 The number and size of dormers should not visually overwhelm the scale of the primary structure and should be appropriate to style and form.

Historically the neighborhood has had a pedestrian-friendly orientation. Front yards are largely open and allow for interaction between people on the sidewalk and front porch.

Chapter 3
Design Guidelines for New Site Improvements

Historically the neighborhood has had a pedestrian-friendly orientation. Front yards are largely open and allow for interaction between people on the sidewalk and front porch. Automobiles and most service functions are relegated to the rear. These historical aspects of the neighborhood should be conserved by minimizing the separation caused by fencing, especially front yard fencing, and by prohibiting front yard parking. In addition, historic site improvements such as walls, signs and walkways should be conserved, while new improvements should be constructed in a manner appropriate to the neighborhood.

The hierarchy of public and private space is a progression that begins at the street—the most public space—proceeds through the front yard, which appears "semi-private," and ends at the front door, which is "private" space. This sequence enhances the pedestrian environment and contributes to the character of the neighborhood. It should be maintained.

SI.1 and 2 The front yard is traditionally a public space, and a fence should not appear to be a barrier that cordons it off from the street. The height of this fence and its placement along the driveway cordons off the front yard.

SI.2-4 Historically, front fences, when they existed, merely defined the property lines. Their low height did not provide meaningful security. Wrought iron, which allows views into the yard, is frequently the most appropriate choice.

SI.3 Front yard walls/fences for estate-sized lots may be taller, but still must provide some views into the property.

Fences and Walls

Policy: *Fences or walls should be in character with those seen traditionally. Using no fence at all is often the best approach.*

The use of fences in front yards is not a strong tradition in Central Gardens. Typically, fences were only seen enclosing side and rear yards or defining property boundaries on large estates. When they were used, fences were low and appeared semi-transparent. Wood pickets, thin metal members and low brick walls were typical. Many of those seen today have been more recent additions to the streetscape.

SI.1 **The visual connection between the front yard and the street should be maintained.**

a. Enclosing a front yard shall not be used.

SI.2 **Front yard fences/walls shall only be allowed if appropriate to the visual character of the block and only if historic examples exist on the block.**

a. In the exceptional circumstance that a front yard fence is allowed, it should be no more than three and one half feet (3-1/2') high and have a transparent quality allowing views into the yard. Front yard fences/walls on estate size lots may be slightly higher, but no more than six feet (6'). They too shall only be allowed if appropriate to the block, shall have an overall transparent quality and shall be made of materials compatible with those used in the residence.

b. Enclosing a front lawn so that it is not visible from the street is not appropriate and shall not be allowed.

c. No front yard fence is often the best approach.

SI.3 Appropriate materials for front yard fences/ walls are wrought iron, ubular steel, stone, or brick.

a. Inappropriate materials include chain link, vinyl/ plastic, split rail, precast concrete panels and concrete block.

SI.4 **An appropriate fence or wall may be used to define a side or rear yard for interior block properties.**

a. Side yard fences/walls should be made of a. traditional materials such as solid boards, brick, pagred concrete block, stone twisted wire or wrought iron. Chain link, vinyl/plastic, precast concrete panels and concrete block, among other materials are not appropriate. The only exception is a rear fence or wall that is not visible from a public street.

b. All fences/walls shall not exceed six feet (6') except for a rear yard fence or wall that should be no more than eight (8") in height. For front yard fences, see SI.1.

c. A non-transparent side yard fence/wall's perpendicular extension to or toward the house shall be set back a minimum of one fourth (1/4) of the depth of the house as measured from the front exterior wall (not including the porch). Rear additions are excluded from this measurement. A transparent side yard fence/ wall's perpendicular extension toward the house shall be set back a minimum of six feet (6') from the front exterior wall (not including the porch). All such perpendicular fencing should be front facing. In no case shall a side yard fence/wall extend beyond the front plane of the house (not including the porch).

SI.5 **Fencing along the street of corner lots should be appropriate in height and material.**

a. Corner lot fencing should not exceed six feet (6') in height, should be front-facing and should be set back a minimum of three feet (3') from the sidewalk.

b. Fencing along the public side yard of corner lot houses should begin toward the back of the structure so that the side facade is not obscured from view.

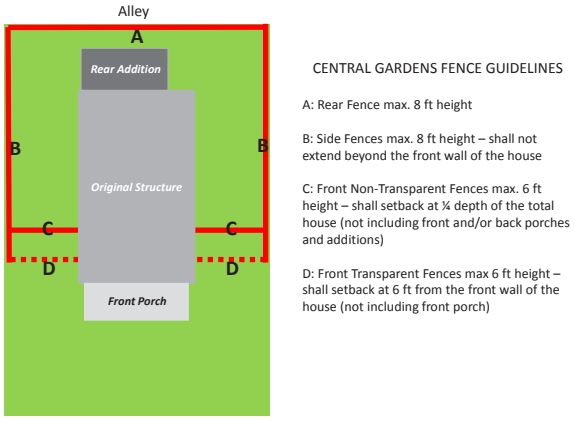
c. Because a corner lot fence may block the view, visibility triangles for vehicular traffic are required by codes. Consult with the City of Memphis Engineering Department for more information.

SI.6 **Retaining walls should be built as low as possible and, at most, no higher than the soil being retained.**

a. Appropriate materials for walls are brick, stone and parged concrete.

b. Railroad ties, split faced block and stacking block systems may not be used.

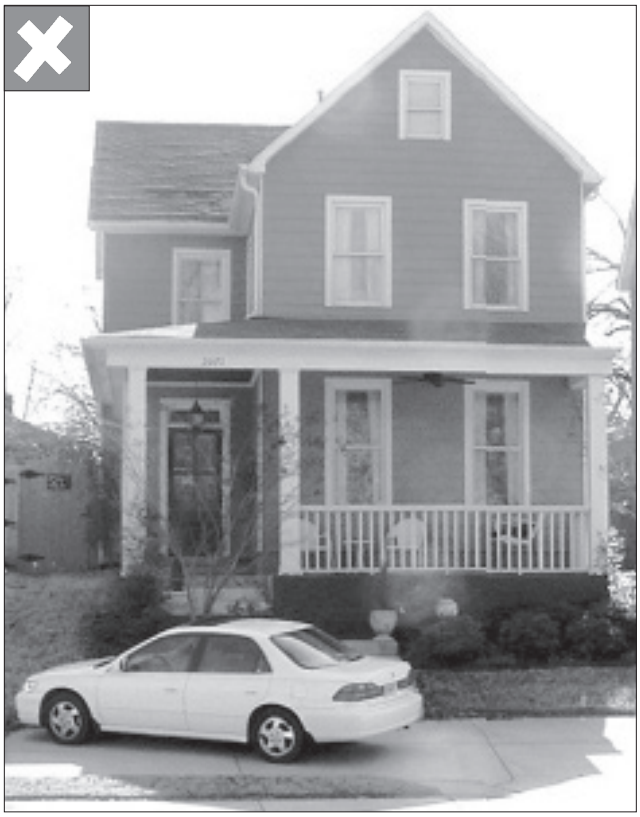
c. A maximum of combined height for a fence on a retaining wall should be no higher than 3-1/2' on the front and 6' on the side.



SI.4: All fences/walls shall not exceed six feet (6') except for a rear yard fence or wall that should be no more than eight (8") in height.

SI.5 and 6 Corner lot fencing should be set in from the street and should utilize traditional materials compatible with the materials of the house.

SI.6 A retaining wall should not extend as high as the yard it protects. This wall is appropriate in height and materials.



SI.7 Front yard parking maximizes the visual impact of cars and is not appropriate.

SI.9 To avoid broad expanses of concrete in the front yard, driveways should not be placed adjacent to each other.

Parking

Policy: *The visual impact of parking should be minimized so as not to detract from the historic integrity of the district, street or site.*

In order to enhance the pedestrian orientation of the neighborhood, the visual impact of cars should be minimized. Traditionally, cars were parked in the rear or in a narrow concrete driveway that ran next to the primary structure or was on street. These approaches are preferred. The creation of a parking area in the front yard is highly inappropriate and shall not be allowed.

SI.7 **Parking should be located to the rear. Less preferably, parking may be permitted to the side of the house but must be screened with landscaping if the area is visible from a public right-of-way. Front yard parking is not appropriate and shall not be allowed.**

a. Even if screening is proposed, a parking pad or other defined paved area for parking shall not be placed in the front yard.

SI.8 **Driveways should be constructed of paving materials similar to those used traditionally.**

a. Brick, stone or smooth troweled finish concrete are appropriate.

b. Asphalt, washed gravel finish concrete and stamped concrete are not appropriate.

SI.9 **The tradition of straight, narrow driveways should be maintained. Driveways should be constructed of traditional materials that contrast with the asphalt paving of the street.**

a. Adjacent driveways shall not be combined to create broad expanses of concrete in the front yard.

b. Additions or alterations to existing driveways which would increase or change the existing footprint must conform to these guidelines

Other Site Improvements

Policy: *Any other site improvements should be appropriate to the historic nature of the district, and, if allowed should be constructed to a scale, and out of materials, compatible with the neighborhood.*

SI.10 **Walkways to the front of the house may lead directly from the front door or from the driveway to the front door, depending on the style of the house.**

SI.11 **Front walkways shall be constructed from concrete or brick that are traditionally found in the District.**

SI.12 **The sidewalk width should be consistent with the other sidewalks on the block.**

SI.13 **Where a deck or patio is used, it shall not be seen from the street.**

SI.14 **The neighborhood supports green technologies and other conveniences that were not available during the neighborhood's historic development. However, solar panels, antennae, satellite dishes and other roof attachments shall be placed where they are not visible from the street, if possible. As new technologies integrate solar panels into roofing materials that look more like historically appropriate roofing materials, these will be preferred when visible from the street.**

Signs

Design a sign to be in balance with the overall character of the property.

A sign typically serves two functions; first, to attract attention, and second to convey information essentially identifying the business or services offered within. If it is well designed, the building alone can serve the attention getting function, allowing the sign to be focused on conveying information in a well conceived manner. All new signs should be developed with the overall context of the building and area in mind.

Site improvements should be appropriate to the historic nature of the district.

SI. 15 **A new sign should not pre-date the façade it is applied to.**

a. For example, a 20th century commercial storefront building should not have a colonial style sign.

SI. 16 **A sign should be located on the flat, unadorned parts of the façade.**

a. Such areas as the glass of the storefront, awning flaps, masonry surfaces or cornice fascia panels are appropriate.

SI.17 **A sign can be placed at multiple locations such as storefront windows, and the panels above the windows.**

SI. 18 **A sign should not hide architectural details such as windows, cornice details, storefronts or transom windows.**

SI. 19 **A sign should not project beyond adjoining buildings or interfere with facades or details of neighbors.**

SI. 20 **A sign panel should be a singular shape for example a square, rectangle, circle or oval, and mounted flush on the façade**

SI. 21 **Lettering styles that are appropriate include block-style (or sans serif) and serif style. These are generally painted in high contrast to the sign panel color.**

SI.23 **LED flashing signs that change or flicker by creating an illusion of motion are prohibited.**

SI. 23 **In residential areas of Central Gardens, a detached or freestanding sign is appropriate.**

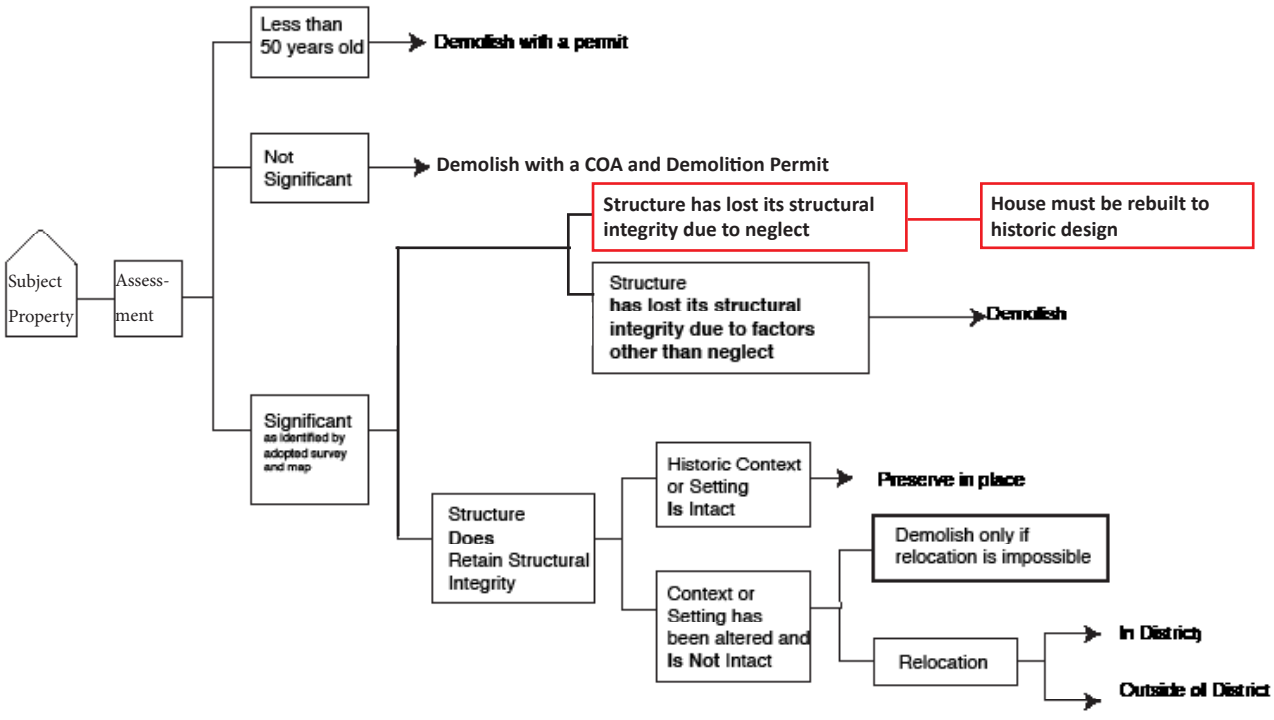
a. These signs shall be temporary
b. A detached sign shall not be larger than 12 square feet.
c. There shall be no more than 1 sign per lot.
d. The maximum height of the sign shall be three feet.
e. There shall be no illumination allowed on a detached or freestanding sign.
f. Portable signs shall not be allowed.

Chapter 4
Design Guidelines for Demolition and Relocation

The steps for evaluating a demolition proposal that are outlined in this chapter should be considered in the context of the economic hardship provisions in the ordinance related to historic zoning.

An historic building is irreplaceable. It is a document of the past, and once it is gone, it is lost forever. The demolition of an historic building that contributes to the significance of an Historic Conservation District is inappropriate. Where demolition is requested, the following criteria shall apply.

Decision Tree



This diagram illustrates the process of determining how a request for demolition will be considered.

Demolition

These guidelines apply to the full extent permitted by law or ordinance. While the term "building" is used in this section, these guidelines cover any building, structure, object or site in the neighborhood where covered by the code. They apply to partial, as well as full, demolitions.

Policy: *An historic building should not be demolished.*

The purpose of historic zoning is to protect historic properties. The demolition of a building whose historical context and structure remains largely intact and which contributes historically and/or architecturally to the character of the district is inappropriate and should not be permitted. The criteria used to evaluate appropriateness are contained in the following guidelines. These criteria are outlined graphically in the Decision Tree on the preceding page. A building which does not meet the criteria for demolition in this section shall not be destroyed or relocated.

D.1 **Does the property have historic significance?**
The Commission will first determine whether the building is "significant." In doing so, it will draw upon information in the adopted survey of historic resources. A significant building will normally be identified as a "contributing structure" in the 2006 MLC survey.

- A building will be considered significant if:
  - it contributes to the historical or architectural character and importance of the neighborhood; and/or
  - it is noteworthy due to its age or uncommon design.
- A building which does not have historic significance may be demolished.

D.2 **Does the property retain its integrity?**
The Commission will next determine whether an otherwise significant building retains its architectural integrity, its structural integrity and its historic setting and context.

- A building that retains all these aspects of integrity (is structurally sound, retains its significant historic architectural features and retains its historic context) should not be demolished, but rather should be preserved in place.
- The cost of rehabilitation needed to meet the design review guidelines will exceed by 50% the property's estimated fair market value and the fair market value of the surrounding properties after

such rehabilitation.

- A building that has lost its architectural or structural integrity may be demolished.
- A building that has lost integrity of its historic context may be demolished.
- Loss of historic context or setting may be found if a house is now isolated — i.e. it is no longer adjacent to other historic structures. The "last" house in an otherwise intact row of houses shall not be deemed to have lost its historic setting, however, simply because it abuts an institutional building.

D.3 **A property that has historic significance and retains its integrity shall not be demolished.**

- The demolition of a house in order to provide parking is not appropriate.
- Note that in a separate hearing for economic hardship, other factors may be considered. There is provision for a separate hearing related to economic hardship, which is defined in the code. In such a hearing, the burden is on the applicant to show through maintenance records, among other things, that it is not responsible for any claimed loss of architectural or structural integrity. In an economic hardship hearing, the commission may also consider any appropriate professional study that evaluates, among other things, the building's structural soundness and its suitability for rehabilitation or alternative uses.

D.4 **If demolition is allowed, the building must be thoroughly documented.**

- The owner should provide this documentation, which may include photographs and measured drawings, to the Memphis Landmarks Commission and the Memphis Room of the Memphis and Shelby County Library.

Demolition by neglect should not occur. The loss of architectural features or structural defects used to justify demolition caused by the acts or lack of ordinary maintenance by the applicant (or those who have acted in concert with the applicant) is considered "demolition by neglect." Lack of ordinary maintenance includes failure to make needed roof or plumbing repairs and failure to protect the structure from termites.

Relocation

Policy: *An historic building should not be relocated from its original position.*

The purpose of historic zoning is to protect historic properties and their setting. The relocation of a building whose historical context and structure remains largely intact and which contributes historically or architecturally to the character and significance of the district is inappropriate and should not be permitted. However, there may be rare circumstances in which relocation may be considered, if the setting has been substantially altered and the building would be better interpreted in a new, compatible location.

The criteria used to evaluate appropriateness are contained in the following guidelines. These criteria also are outlined graphically in the preceding Decision Tree.

R.1 **Does the property have historic significance?**
The Commission will first determine whether the building is "significant." In doing so, it will draw upon information in the adopted survey of historic resources. A significant building will normally be identified as a "contributing structure" in the 2006 MLC survey.

- A building will be considered significant if:
  - it contributes to the historical or architectural character and importance of the neighborhood; and/or
  - it is noteworthy due to its age or uncommon design.
- A building which does not have historic significant may be relocated.

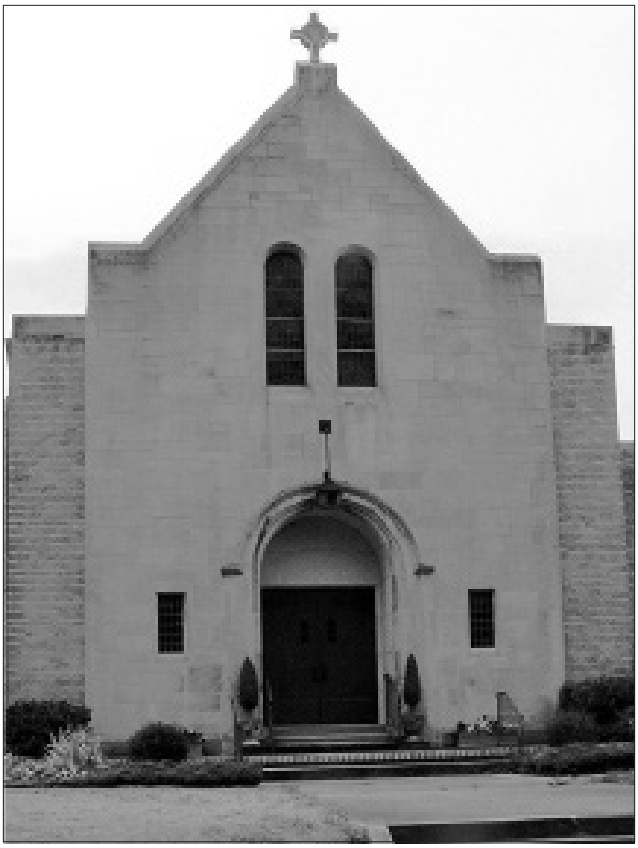
R.2 **Does the property retain its integrity?**
The Commission will next determine whether an otherwise significant building retains its architectural integrity, its structural integrity and its historic setting and context.

- A building that retains all these aspects of integrity (is structurally sound, retains its significant historic architectural features and retains its historic context) should not be relocated, but rather should be preserved in place.
- A building that has lost its architectural or structural integrity may be relocated.
- A building that has lost integrity of its historic context may be relocated.
- Loss of historic context or setting may be found if a house is now isolated — i.e. it is no longer adjacent to other historic structures. The "last" house in an otherwise intact row of houses shall not be deemed to have lost its historic setting, however, simply because it abuts an institutional building.

R.3 **A property that has historic significance and retains its integrity shall not be relocated.**
- The relocation of a house in order to provide parking is not appropriate.

R.4 **A property that has lost integrity of setting may be relocated, if preserving on site is not feasible.**
- The new location should be similar in setting and siting to the building's original location.
- The building should be compatible with adjacent buildings in style, height, scale, materials and setback and should meet the intent of the design guidelines for New Construction.
- A relocated building should be carefully rehabilitated, as necessary, to retain original architectural details and materials.
- Relocation to a similar setting within the neighborhood is preferred. If that is not possible, relocation outside the neighborhood is acceptable.

R.5 **If relocation is allowed, the building first must be thoroughly documented.**
- The owner should provide this documentation, which may include photographs and measured drawings, to the Memphis Landmarks Commission and the Memphis Room of the Memphis and Shelby County Library.



Central Christian Church

The Cathedral of the Immaculate Conception

Chapter 5
Design Guidelines for Religious, Educational, commercial and other Institutional Buildings

The design guidelines presented in this document focus on residential projects. While residences represent the majority of property types that occur in the area, religious, educational facilities and some commercial also are a part of the mix, and were built concurrently with the residential structures.

Traditionally, facilities such as churches and schools contrasted with the framework of houses. They are typically framed by a formal lawn as a foreground and their entrances are more prominent, often grand in scale. While they stand apart as individual structures, they are a part of the community. Institutional and even commercial buildings often function as gathering places, and must be designed and maintained to complement the surrounding neighborhood.

Idlewild School

Grace-St. Luke's Episcopal Church

I.5 The primary entrance to a new building should be clearly defined as seen above in the University Club.

New Construction and Additions

Policy: *A new institutional building should be a positive addition to the neighborhood and should not detract from adjacent buildings or the traditional character of the street.*

I.1 **New institutional construction or additions should be compatible with the historic portions of the institution's existing buildings and shall be compatible with the historic character of the neighborhood.**

I.2 **The visual impact of new institutional construction or additions on adjacent historic houses should be minimized.**

a. Significant front and side setbacks from nearby single-family residences should be used.

I.3 **A new institutional building or addition should be of similar mass and scale to those seen traditionally.**

a. Although typically larger than the surrounding single-family residences in the neighborhood, a new institutional building/addition should still be designed to convey a sense of human scale.

b. This sense of scale can be accomplished by using building materials that are of traditional dimensions and stepping an entry element down in scale as it approaches the street.

c. If a larger building is to be constructed which occupies several lots, the sense of human scale can be expressed by "articulating" the mass of the building into smaller components that, individually, appear similar in scale to historic buildings in the area. (See Scenario B on page 56).

I.4 **Removal of existing historic buildings shall only be permitted as set forth in the section on Demolition and Relocation.**

I.5 **Clearly define the primary entrance to the building.**

a. On a new building, the primary building entrance should appear to be more significant in stature and detail than other entrances.

b. Conversely, the entrance to an addition should be subordinate to the historic, primary entrance.

I.6 **An institutional building's primary entrance should be oriented toward the street with subordinate entrances located toward parking or interior spaces.**

a. A building should have pedestrian access from both the street edge and interior parking areas.

b. Focusing an entrance toward a parking lot without also addressing the street is inappropriate. (see I.16)

c. On a major street, an alternative is to provide pedestrian access onto a common courtyard and then to the street.

I.7 **The setbacks of a new institutional building may vary more substantially than residences.**

a. A primary objective, however, remains that the street edge should be of human scale and interesting to pedestrians.

b. Green space along the street should be provided.

I.8 **Where two or more buildings will be located on a site, they should be arranged to define an outdoor space.**

a. Clustering buildings to create active open spaces, such as plazas and courtyards, is encouraged.

b. Simply aligning buildings in a row to face a parking lot is discouraged.

c. Provide walkways to encourage pedestrian use.

I.9 **New interpretations of traditional institutional building types are encouraged.**

a. A design should draw upon the institution's historic buildings or, if none, on the designs of other historic institutional buildings in the neighborhood.

b. Plain or industrial-type buildings are inappropriate and shall not be permitted.

I.10 **A new institutional building should appear similar in height to those of other institutional buildings found traditionally in the area.**

a. A new institutional building should not be more than three stories or 35 feet in height.

I.11 **The street facade of an institutional building**

I.12 Special architectural features are found on the former 1st Congregational Church. These serve as an accent and reference point and should be considered when designing a new institutional building or addition.

should be composed to include a base, a middle and a cap.

a. Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area and convey a sense of human scale at the ground level.

I.12 **Special architectural features which serve as an accent should be considered.**

I.13 **Traditional building materials should be used for primary wall surfaces similar to that of historic buildings on site.**

a. Masonry materials, including brick, stone and rusticated masonry block are preferred.

b. An addition should utilize building materials that are compatible with those of the primary structure.

I.14 **Parking areas should be an integral part of the site.**

a. Minimize the visual impact of parking areas on adjacent single-family residences.

b. The demolition of historic resources in order to provide on-site parking is inappropriate.

I.15 **Parking areas should be located to the interior of the lot where feasible.**

I.16 **Parking areas should be screened from view of public ways and adjacent properties with**

landscaping.

a. Use a combination of trees, shrubs and low walls to create a landscape buffer.

b. Building equipment (HVAC, utilities, etc.) shall be placed on the side or rear of the house; not visible from the street and screened from view.

I.17 **The number of curb cuts should be minimized.**

I.18 **An addition to an institutional building should be placed at the rear or set back from the front in order to minimize its visual impact on the existing building.**

a. The proportions and character of the original building should remain prominent.

b. Locating an addition at the front of a structure is inappropriate.

I.19 **An addition should be compatible in scale with the primary structure.**

I.20 **An addition should be compatible in character with the primary institutional building.**

a. For example, an addition that is more or less ornate than the original building would be out of character.

I.21 **An addition should not obscure, damage, destroy or remove significant architectural details of the primary historic structure.**

To the extent feasible, the Guidelines for New Construction of Single Family Homes and Secondary Structures and the Design Guidelines for Additions that do not conflict with specific guidelines contained in this section (or are not compatible with the nature of an institutional building), shall also be applied.

Institutional Expansion

Policy: *Minimize the impact on surrounding historic resources when considering the expansion of institutional buildings or campuses.*

I.22 **The demolition or relocation of a historic building as part of an expansion effort is inappropriate.**

a. The adaptive reuse of historic buildings is preferred. The incorporation of historic buildings into the plans for expansion is therefore preferred.

b. Demolition or relocation is permitted only in very limited circumstances – e.g. if the building is not significant in the first place or if has lost its architectural significance, structural integrity or its historic context or setting. The specific circumstances where demolition or relocation may be allowed are outlined in the section on Demolition and Relocation.

c. Surface parking should be placed behind new or existing buildings.

Scenarios:
The following scenarios are designed to illustrate how several of the preceding guidelines can be applied by a neighborhood institution which may wish to expand.

Institutional Expansion Scenarios

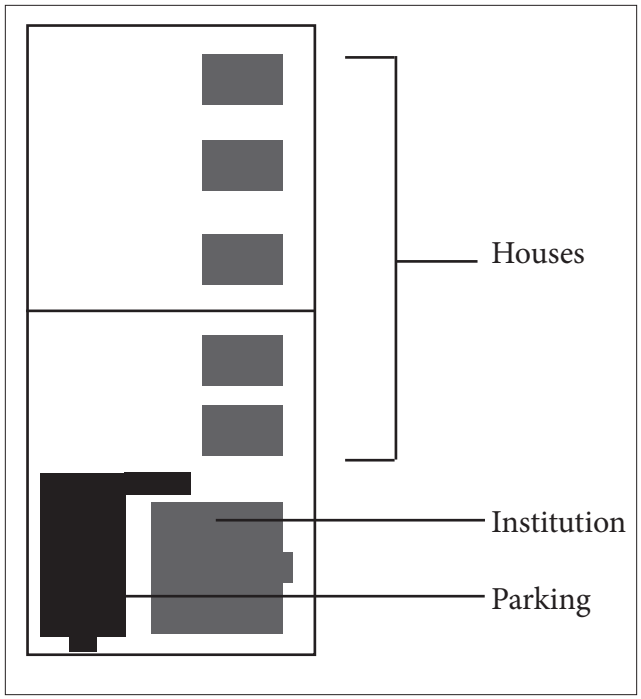
An institutional structure sits on a corner site in a residential block adjacent to an intact row of historic houses. The institution owns the two houses adjacent to it. These two houses have neither lost their historic integrity context (they are part of an unbroken row), nor their architectural or structural integrity. Consider the following two scenarios for institutional expansion appropriate, one inappropriate.

Scenario A: Adaptation of existing historic houses in place to meet the institution's program requirements.

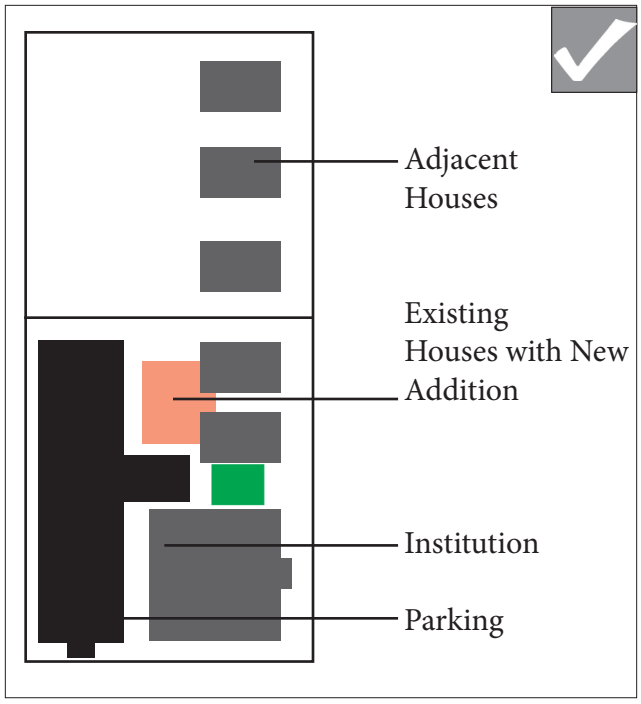
This is an appropriate option. Under the findings, the two historic houses adjacent to the site cannot be demolished or relocated. The institution has thus decided to preserve the historic houses on site and constructed an addition to link them. This provides substantial space while maintaining the scale of the neighborhood.

This scenario features the following design approaches:

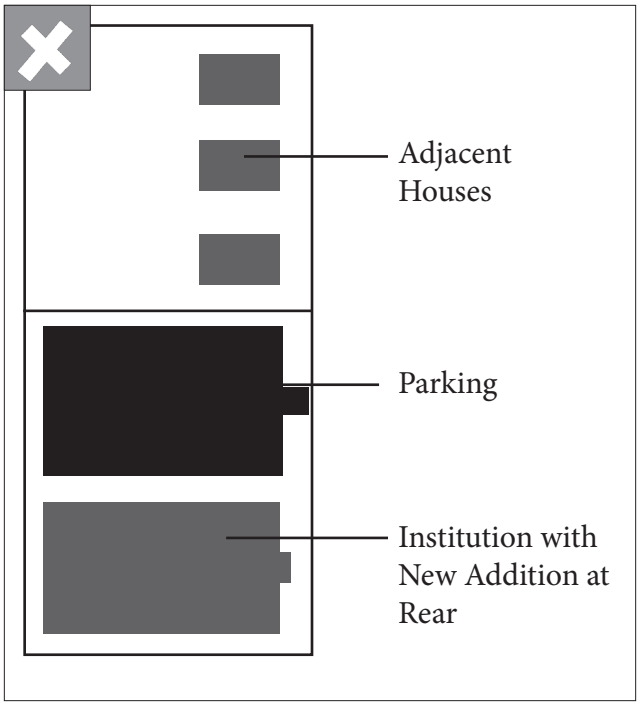
- Preservation of historic houses.
- Adaptation of the historic houses to serve the institution's space needs.
- Use of an addition that joins the historic houses so they serve as a single, usable space.



Existing Condition Before: An institution that owns two neighboring historic residences wishes to expand its usable space and provide more on-site parking.



Scenario A: An addition is constructed to join the historic houses and convert them into a single usable space. Parking is expanded into the rear yards of these lots. The historic character of the street is maintained. - Appropriate



Scenario B: A large addition is constructed to the rear of the institutional building. The neighboring historic houses have been demolished to provide a surface parking lot. The traditional character of the streetscape has been drastically altered. - Inappropriate

<u>Scenario B:</u> Demolition of historic houses to make room for parking.

This is an inappropriate option. In this scenario, both historic houses are removed, and a parking lot is located along the main street edge.

This scenario's design approaches are inappropriate for the following reasons:

- The two houses retain their historic context and their structural and architectural integrity, making demolition (or relocation) inappropriate.
- While the large addition is to the rear of the institutional building, its scale and mass are not similar to traditional institutional buildings in the neighborhood.
- Demolition to create parking is per se inappropriate; and
- The forward placement of the parking lot makes it highly visible and disrupts the rhythm of the streetscape.

An institutional structure sits on a corner site in a residential block. While the houses along the street are historic and retain their architectural and structural integrity, there is a gap in the houses with one isolated structure next to the institution. This house is owned by the institution. Consider the following scenario when developing a plan for institutional expansion.

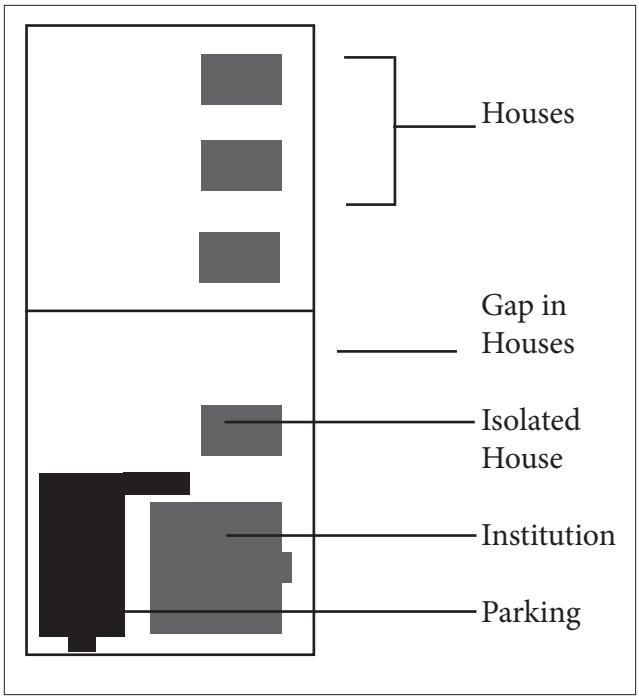
<u>Scenario C:</u> Relocate (or demolish) an historic house to allow for institutional expansion. Construct a new building to be compatible with the traditional residential context.

The isolated historic house – which, because it is separated from other houses, has lost its historic context and setting – is preserved through relocation. Relocation is preferred to demolition. Indeed, even though the house has lost its historic setting, demolition will only be allowed if the applicant shows that relocation is impractical.

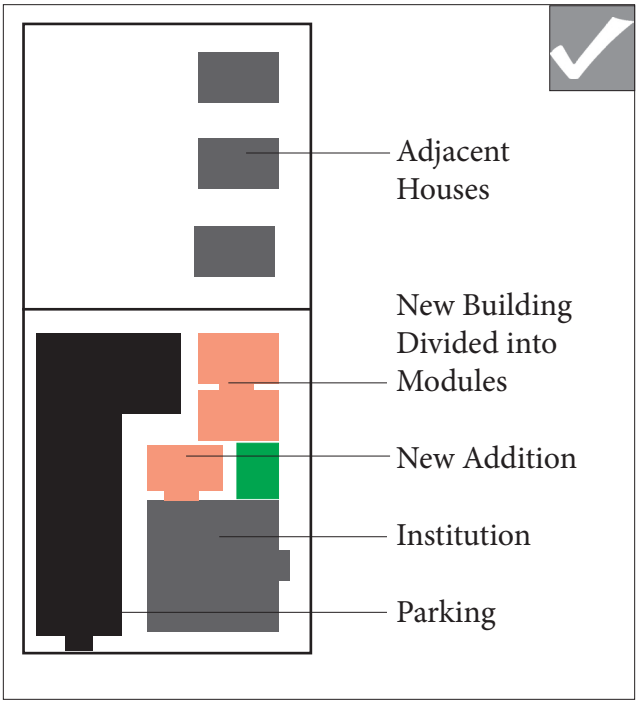
The new institutional building is constructed so that it is separated from the original institutional structure. It is divided into "modules," which reflect the massing of historic houses along the block. An addition to the institution which is set back from the front to minimize the increase in mass also is constructed. Parking is located to the rear. While an historic house is lost, this solution maintains the mass and scale of the neighborhood.

This scenario features the following design approaches:

- Existing historic house is relocated to a compatible context.
- The addition does not detract from the main building.
- New structures reflect residential patterns.
- Parking is subordinate.
- Buildings are clustered to create new open space.



Existing Condition Before: An isolated house is located next to an institution, with a gap between it and the rest of the houses.



Scenario C: One of the historic houses is relocated elsewhere in the neighborhood and a new addition is constructed subordinate to the main institutional building. In addition, a new building is constructed to reflect the character of the traditional streetscape. Parking is expanded into the rear of these lots. The traditional character of the streetscape is maintained through the appropriate design of the new construction.

Chapter 6
General Information and Definitions

1. Definition of **"shall," "must"** and **"should."** As used in these guidelines, the word "shall" and "must" are intended to be mandatory. In contrast, the word "should" while expressing a strong preference, is not mandatory.

2. The term **"historic,"** as in "historic houses," refers to those buildings/structures built during the neighborhood's primary period of original construction, 1900-1930. It is the buildings/structures built from 1900-1930 that embody the distinctive characteristics, including type, period and method of construction, that qualify the neighborhood to be a local historic district.

3. **Notice & Presumption.** Upon the effective date of these amended guidelines, all persons who have or subsequently acquire any legal, beneficial, leasehold, possessory, or security interest in any property within the district shall be presumed to have knowledge of the provisions of these guidelines, and to be subject to them.

4. **Severability.** If any provision of these guidelines is made void or unenforceable by legislation or adjudication, such provision shall be deemed severed. The remaining provisions shall continue in full force and effect.

5. **Amendment.** These guidelines may be amended from time to time upon (a) application by any person owning a legal or beneficial interest in any district property; (b) notice to all owners of property in the district; and (c) approval by the Landmarks Commission and any other governmental body required by applicable law.

6. **Applicability & Definitions**. These guidelines apply solely within the district, and solely to exteriors of buildings and to structures, sites, objects, and appurtenances located or to be located (at least in part) in areas of lots visible from a public street or sidewalk within the district. Specific provisions of the guidelines apply and are defined as follows:

(a) The design guidelines for new construction apply to the construction and/or any increase or reduction in habitable area of any building, and to the construction of a new structure, object or site. As noted, the design guidelines for new construction also augment the design guidelines for Religious, Educational and Civic Buildings and, where applicable, the Design Guidelines for Additions.

(b) The guidelines do not apply to ordinary repairs and maintenance. Ordinary repairs and maintenance shall be deemed to include, without limitation, work to correct deterioration, decay or damage to a building, object, structure, or site in order to restore the same, as nearly as may be practical, to its condition prior to such deterioration, decay, or damage, using materials identical to the original ones.

(c) The demolition guidelines apply to the tearing-down, explosive destruction, or other elimination or removal of any significant part, or any decrease in the habitable area, of a building, structure, object or site.

(d) The relocation guidelines are premised on the fact that the impact of a building, structure, or object's being relocated to (or from) a given site is substantially the same as if the same building, structure or object were newly constructed on that site. Accordingly, consistently with the new construction guidelines, the relocation guidelines apply to the moving of any building, habitable structure, or object, or any habitable part thereof, into the district or from one site to another within the district.

7. **Conditional grants.** If any certificate, authority, privilege, opinion, license or permit is granted under or pursuant to these guidelines on the condition that any event or circumstance occur and/or exist in the future, and such condition is not satisfied or later ceases to be satisfied, then such grant shall be cancelled automatically.

8. **Facade.** The front or principal face of a building; any side of a building that faces a street or other open space.

9. **Traditional.** Based on or established by the history of the area.

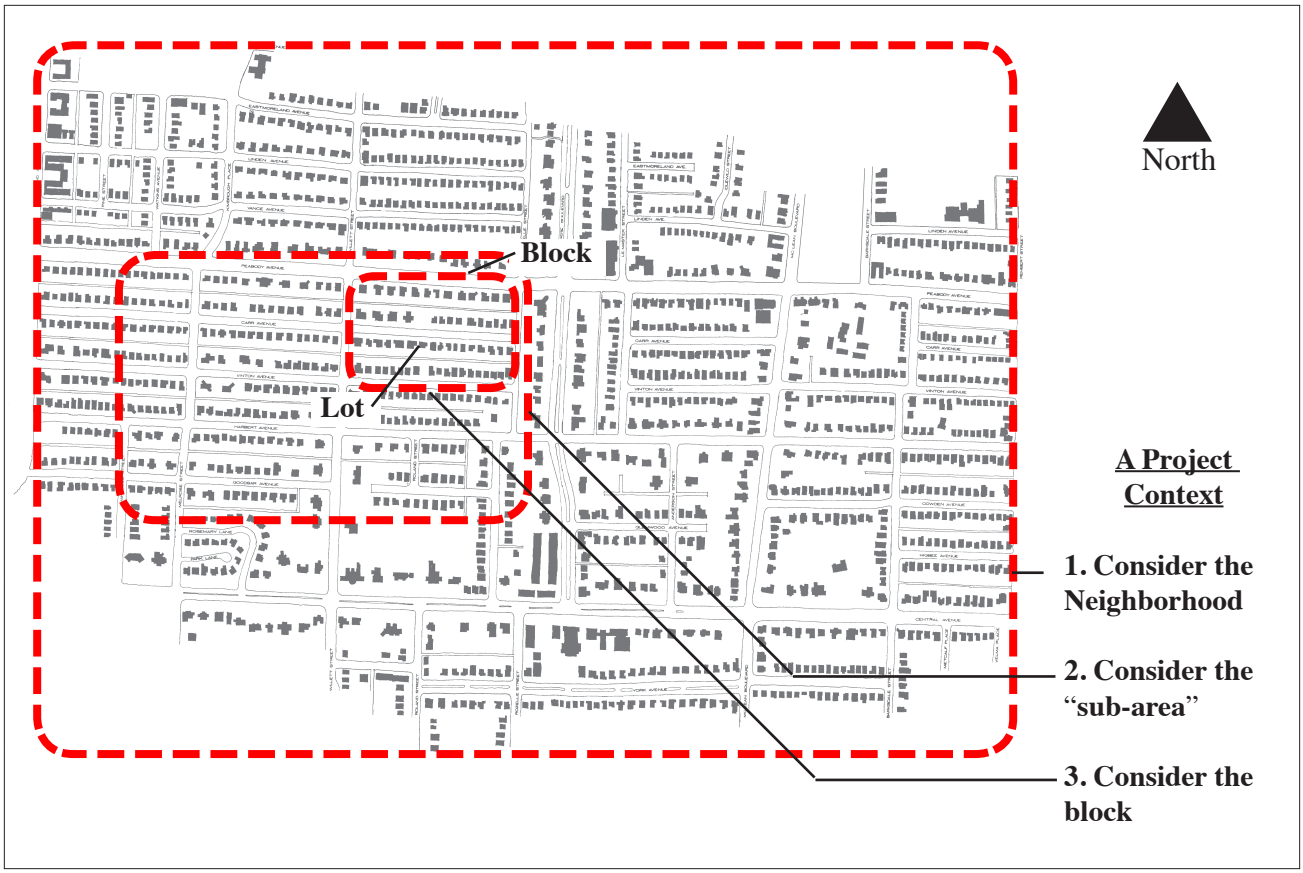
10. **Mass.** The physical size and bulk of a structure.

11. **Scale.** The size of a structure as it appears to a pedestrian.

Appendix A
Basic Design Concepts for the Central Gardens Neighborhood

Because Central Gardens contains such an eclectic mix of residences, the key features that define it are broad. Although some areas do exist where individual building styles may help to define the character of a block, these relationships do not exist throughout the entire Neighborhood. Neighborhood-wide character comes from basic relationships of buildings, including building alignment, construction materials, scale and form.

When similar building elements are combined, they create visual effects that contribute to a sense of continuity in the Neighborhood. This sense of continuity is an additive quality that increases in strength with the repetition of elements. Most buildings in the Neighborhood do contribute to this sense of continuity. It is important for new construction and alterations to older buildings to fit in to this established context.



A building should be sensitive to its context. This may be considered at three scales of perception: First, the Neighborhood at large; second, the surrounding "Sub-Area"; and finally, the block within which the lot sits.

Basic Principles for Site Design and New Construction

Designing a building to fit within a traditional neighborhood requires careful thought. First, it is important to realize that, while the neighborhood conveys a certain sense of time and place associated with its history, it also remains dynamic, with habitable additions to existing structures and construction of new buildings occurring over time. Five fundamental concepts that focus on the building-to-building and building-to-neighborhood relationships underlie the design guidelines for the Neighborhood:

1. A building should be sensitive to its context.
2. A sense of visual continuity exists in many blocks and should be maintained.
3. New development should strike a balance between similarity and diversity.
4. The Neighborhood is "pedestrian friendly," and should remain so.
5. Key framework elements that provide organization to the Neighborhood and link it to the community at large should be reinforced.

A building should be sensitive to its context.

How a building is sited with respect to its neighbors and its perceived mass and orientation are among the features of its setting that should be respected. This context may be considered at various scales of perception.

- First, consider the Neighborhood at large, including the variety of street designs, landscape patterns and building types that contribute to its character.
- At an intermediate scale of perception, one should consider the collection of streets and blocks in the immediate vicinity that make up a site's "Sub-Area."
- Finally the context of the block, including immediately adjacent properties, should be considered.

A sense of visual continuity exists in many blocks and should be maintained.
This continuity results from the repetition of similar design elements throughout the Neighborhood. The mixture of building materials on an individual house and the relatively uniform alignment of building fronts within individual blocks are examples of design variables which, when repeated, contribute to the sense of visual continuity. This sense should be maintained.

New development should strike a balance between similarity and diversity.
The current character of the Neighborhood exhibits a balance between designs that are similar in appearance and a diversity of details that reflect individual tastes. Variety exists, but it does so within a limited range of design variables such that the overall sense of identity of the Neighborhood remains intact. This balance should be maintained.

The Neighborhood is "pedestrian friendly," and should remain so.
Comfortable sidewalks and walking streets certainly are key elements that make the Neighborhood "friendly" to pedestrians. Many other design elements contribute to the appeal of the Neighborhood for these users as well. One-story front porches that face the street, for example, help convey a sense of human scale. These elements also provide evidence of human occupation and add a feeling of liveliness to the area.

Key framework elements that provide organization to the Neighborhood and link it to the community at large should be reinforced.
Because Central Gardens is now well-established, layers of time endow it with characteristics that distinguish it from more recent sections of the city. Over the years people have shaped it with their changing ideas and needs. In fact, part of the personality of the Neighborhood is the accumulation of individual changes to properties.

The Neighborhood was founded on a traditional grid street pattern with conventional building and landscape design approaches. This created an environment which promoted foot traffic and personal interaction along the street. With a high degree of visual diversity and pleasing aesthetic qualities, Central Gardens remains a "friendly" and enjoyable place to live today.

Design Vocabulary

In order to be "good neighbors," a property owner considering a design project in the Neighborhood should find out what it takes to relate to the context of their own block and the larger Neighborhood as a whole. Consider these questions:

- **What gives the Neighborhood its special visual character?**

- **How do building components and details affect the composition of a building, and how do they relate to the components and details of neighboring buildings?**

Answering these questions can be easy if a common vocabulary is used—one that is varied and flexible enough to be accurate, yet straightforward enough to be easily understood.

Four terms will be very useful, because they identify basic relationships between buildings and spaces and do so without reference to specific styles of architecture:

- Pattern
- Alignment
- Mass & Scale
- Form

You will find these four terms used again and again in this booklet because they provide a firm foundation on which design guidelines can be built.

Pattern

When elements are repeated in predictable relationships, they form a pattern, and these occur at different scales. Patterns may be seen up close on individual buildings and also by standing back and looking for large-scale patterns on the block. Pattern, which can be defined as "objects arranged in a formal or regular manner where the arrangement is reproducible," can be illustrated in drawings. Some of the most familiar patterns are found in the layout of buildings. Even though the houses may be different shapes, they still form a pattern—because the spaces between the houses are approximately the same.

Trees and other site features seen at regular intervals along a street can also form patterns of their own. They may emphasize the pattern of the buildings behind them, contributing to a regular object-space-object-space alternation that imparts a sense of unity to the block.

Building materials also contribute to the patterns of a neighborhood. Patterns are evident in brick and stone, in clapboard siding hung horizontally, in wood shingle or roof tile laid on a roof and in brick or tile paving. When patterns formed by building materials repeat throughout a neighborhood, they also contribute to a larger sense of visual cohesiveness.

Within these broader patterns, however, there is variety. Houses sited side-by-side may vary in overall size, materials used, color, architectural style and so on.

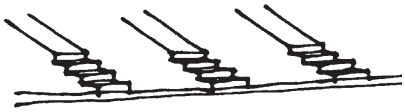
Building materials contribute to the patterns of a neighborhood. (1631 Peabody)

Some typical streetscape elements that form PATTERNS:

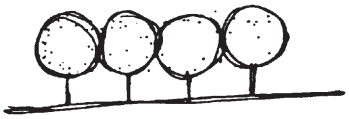
BUILDINGS
whole sets of buildings may form a pattern on the street.

PORCHES
evenly spaced entrances can form patterns.

WALKWAYS
in residential areas walkways and steps often create patterns.



TREES
spaced evenly at the edge of a sidewalk create patterns.

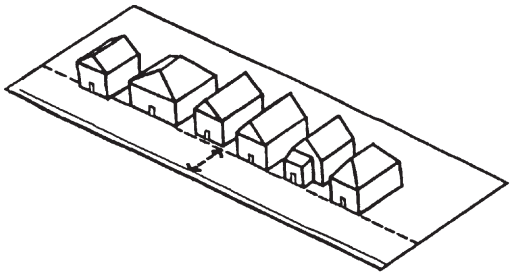


MATERIALS
building materials can be combined to create patterns.

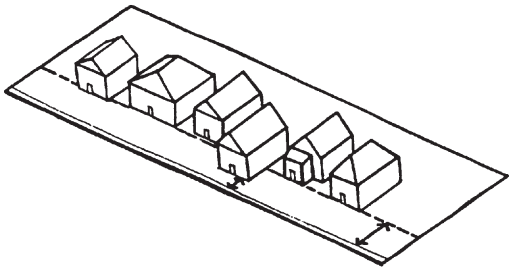
Alignment

The arrangement of objects in a straight line is one of the most effective ways to create a sense of relationship among the elements of a street. When building and street elements have similar components that line up, a strong visual unity is established. Roof lines on houses are an example of alignment on facades.

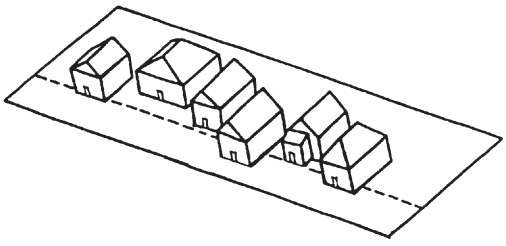
Buildings also relate strongly to one another when they are uniformly aligned along the sidewalk. This kind of alignment is often very important in residential neighborhoods. Because each building is set back from the street a similar distance, they are all in alignment and the street has visual unity.



When the setback of one building is out of alignment, it stands out from the rest of the street and visual continuity is interrupted.



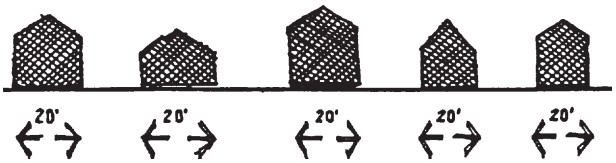
In some blocks in Central Gardens, because setbacks vary greatly, there is no alignment of building faces. This varied alignment, however, also provides a sense of unity in these particular blocks.



Mass, Scale & Form

Building mass, scale and form are very familiar words, of course. But, understanding how to evaluate their importance to the urban environment takes a little practice. For our purposes, "mass and scale" can be defined as the physical dimensions of a building and "form" as the shape of the building or the shape and pitch of the roof. Again for our purposes, similarity of mass, scale and form is what is important, because similarity contributes to visual continuity.

In the search for similarity, it is helpful to break the idea of mass and scale into its constituent parts of height, width and depth. Many buildings along a block have different heights but essentially the same width.



The architectural styles of these houses also vary greatly. Therefore, buildings can have different forms but still be considered the same size.

Choosing Your Approach

When planning improvements to a property in Central Gardens, define a basic design approach that will meet your needs and, at the same time, be compatible with the Neighborhood by following these steps:

How will the Context Guide Your Approach?

Know the context.

First, identify neighborhood-wide features that should be respected.

Define the key variables.

Next, identify the design features of the sub-area and block in which you live.

- *Appendix A: Architectural Resources*

Apply the design guidelines.

Then apply the relevant design guidelines.

Summarize your approach.

Finally, combine these considerations by answering the questions on the next page.

Use this checklist of questions to help shape the basic design approach for your project. Refer to the materials presented in this booklet to assist you in developing your answers. These three variables taken together equal "Your Design Approach."

Your Neighborhood:

What are the key features of the sub-area and block in which you live?

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Your Site:

What are the key features of your site?

- ❑ Mid-block or corner lot
- ❑ Alley
- ❑ Slope
- ❑ Landscape
- ❑ Site walls & features
- ❑ Secondary structures
- ❑ Historic resources
- ❑ Adjoining buildings

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Your Building:

What will shape your building design?

- ❑ Pedestrian scale elements
- ❑ Architectural detailing
- ❑ Orientation of buildings to the street
- ❑ Mass & scale of buildings
- ❑ Parking

Appendix B Character-Defining Features

Many similarities in character exist throughout Central Gardens. Clearly defined streetscapes and front yards are common throughout. These are the results of generally wide streets with planting strips between the curbs and sidewalks. Mature street trees help to define this public area as well.

Most structures are set back from the street, creating a front yard covered in grass, with walkways leading to single entrances. Structures vary in height from block to block, but are usually consistent within a block. Seldom do structures exceed two stories except for institutional buildings like schools and churches.

Traditional materials including brick, stone, wood lap siding and stucco are used in older structures. Some variations in character also occur throughout Central Gardens, mostly a result of the sizes of the lots and the style of design from the era during which the building was built.

Neighborhood-Wide Design Features

Broad-scale design elements provide a framework for the character of the Neighborhood. These elements include the basic arrangement of streets, lots and gateways, as well as circulation patterns and landmarks.

Entries into the Neighborhood

Some entries into the Neighborhood contain features that clearly indicate transitions from abutting parts of the city. The most distinct neighborhood gateways are Belvedere Boulevard, which divides the Neighborhood through its middle, and Central and Peabody Avenues.

Street Patterns

Central Gardens developed on a traditional grid system, with streets running north, south, east and west. From a planning standpoint, the uniform grid represents a basic organizing feature of the Neighborhood.

Area Landmarks

Landmark features, which provide neighborhood reference points, may be of historical significance, or may simply be recognizable focal points, such as the Cathedral of the Immaculate Conception, Idlewild Elementary School, Beverly Hall, the University Club and Belvedere Boulevard. While the Neighborhood contains many historic structures, some special resources stand alone as landmarks.

The Cathedral of the Immaculate Conception is a recognizable focal point.

Streetscape Elements

A series of design features compose the "streetscape," the portion of a block that contains the street, sidewalks, street trees and other landscape elements. These also contribute to the character of the Neighborhood.

In some cases, unique combinations of these features occur, resulting in distinctive areas within the Neighborhood at large. These elements are not as broadly distributed as the neighborhood-wide framework elements. They define the character of sets of blocks and often convey clues about the history of the area's development. The following streetscape elements contribute to the Neighborhood's sense of place and its overall single family character:

Uniformity of Building Setbacks

In many blocks, buildings are set back from the street within a relatively narrow range of dimensions. Side yards also may have similar setbacks. The combination of a uniformity of setbacks, rhythm of side yard spacing and orientation of buildings to the street produces a sense of visual continuity, sometimes expressed as an "architectural wall." This continuity of space between the street and buildings provides cohesiveness to a street and to individual blocks.

In many blocks, buildings are set back from the street within a relatively narrow range of dimensions. Along this block, setbacks appear to be all the same.

Sidewalks

Sidewalks contribute to the Neighborhood's inviting atmosphere and provide spaces for walking and personal interaction. As a result, they are unifying elements that connect different areas within the Neighborhood. It is also important to note that sidewalks exist in almost all blocks of Central Gardens.

Sidewalks in the Neighborhood can be found as both detached, those separated from the street by a grassy strip or planting bed, and attached directly to the street. The typical sidewalk paving material is concrete.

Site Design Features

When considering the design features of individual building sites, a rich palette appears throughout the Neighborhood. The similar orientation of buildings to the street and a variety of landscape designs are among those site design features that contribute to the character of the Neighborhood.

Orientation to the Street

Traditionally, a building's primary entrance was oriented to the street, which accounts partly for the Neighborhood's "friendly" atmosphere. Porches, often comfortable places to congregate, support this feeling, because they offer opportunities for interaction among neighbors. Porches are a chief element in building community character and a "sense of place."

Yards and Gardens

Landscaping within individual building sites ranges from simple lawns to elaborate plantings. Some have "free form" designs, while others are more formal. Many residents have taken pride in their private gardens which are important elements of the present-day Central Gardens neighborhood. Special attention needs to be made when planting near the street as well as blocking views to the primary facade of the residence.

Landscaping within individual building sites ranges from simple lawns to elaborate plantings.

Building Design Features

The majority of the houses in Central Gardens represent a narrow range of architectural styles. The Foursquare is seen more often than any other style. All of the styles found in the Neighborhood combine to produce a combination of design expression and architectural detail, lending a great deal of character and visual diversity. While variety in specific styles exists, most buildings share some fundamental similarities of mass, scale, form and materials.

A few buildings in the Neighborhood appear larger than a typical single-family dwelling, such as the mansions along Belvedere Boulevard.

Mass and Scale

A building conveys a "human" scale if it includes materials and components that are similar in size to those that can be expressed in terms of human proportions. For example, a brick is of a size that can be held in the hand and its size is understood by one who touches or sees it. The frequent use of windows that are of traditional size and proportion also contributes to a sense of human scale in many building designs.

Overall, buildings in the Neighborhood are relatively similar in mass, since much of the existing housing stock was constructed as single-family dwellings. Most were built from one- to two-stories in height. Although a few buildings in the Neighborhood appear larger than a typical single-family dwelling, no building in the Neighborhood dominates a block in terms of its mass, height or scale.

Overall, buildings in the Neighborhood share similar mass and scale, with most built from one- to two-stories in height.

Building Form

Many building forms in the Neighborhood are based on historical precedent and, in some cases, the architectural style may dictate a building form. For example, a Queen Anne cottage may have a rectangular mass with asymmetrical massing, all with complex roofs attached. In general, buildings in the Neighborhood are similar in building form, which contributes to a sense of visual continuity.

The buildings in the Neighborhood are predominantly rectangular in form.

Building Materials

A range of building materials dominates the Neighborhood. Masonry, including brick and stone, appear most frequently. Finished wood, in the form of clapboards and shingles is also typical. Traditionally, stucco was used in limited amounts. This repetition of similar building materials is an important unifying feature.

The combination of building materials on an individual structure is also an important design characteristic. For example, many houses are seen with high masonry foundations and wood clapboard walls. Larger structures were frequently constructed with different exterior materials between first and second stories as well. Heavier materials, brick and stone, often clad first floors, while lighter materials, such as wood or stucco, were seen on upper stories.

A range of building materials dominates the Neighborhood. Masonry, including brick and stone, appear most frequently. Finished wood in the form of clapboards and shingles is also typical.

Architectural Details

Ornamental details abound in the Neighborhood. These provide visual interest and enliven the pedestrian experience. They are often closely associated with specific architectural styles and may include special windows and doors as well as decorative shingles, brackets and columns. These features help to establish a sense of pedestrian scale in the Neighborhood.

Ornamental details, as seen on the house above on Peabody Avenue, abound in the Neighborhood.

Secondary Structures

Traditionally, secondary structures were subordinate in scale and detail to the primary building on a lot. These include small, simple sheds or garages, which are typically detached, located to the rear of a lot and accessed by a long drive running next to the house.

Appendix C
Renewable Energy

Renewable energy technology has evolved to be more cost effective and reliable. The use of renewable energy such as solar panels, solar shingles, and solar hot water systems are becoming common solutions for energy efficiency in homes. Solar technologies work best when oriented to the south/south west.

Solar Panels

A panel designed to absorb sunlight as a source of energy for generating electricity. Solar panels should not be visible from the primary street view.

Mounted Solar Panels:
Mounted solar panels are acceptable provided they are not visible from the street. Home owners should consult the designer and landmarks committee prior to filing for a COA.

Integrated Solar Panels:
Solar Shingles: a shingle designed to look and function like common roofing materials, such as tile, slate or asphalt. It functions similar to a solar panel by absorbing sunlight as a source of energy for generating electricity. Solar shingles facing the street will need to be approved through the COA process.

This is an example of integrated solar panels.

Solar Hot Water Panels:
A system that uses sunlight to heat water for use in domestic hot water needs, such as showers, dish-washing, and laundry, or it can be used for heating pools. Solar hot water panels should not be visible from the primary street view.

This is an example of solar hot water panels.

Lighting:
Lighting is another way to reduce energy cost. LEDs/OLEDs (Light Emitting Diodes and Organic Light Emitting Diodes) have multiple benefits including reducing energy usage up to 50% more than traditional incandescent, fluorescents, or halogens. They have longer life spans than traditional lighting options. LEDs/OLEDs operate at lower temperatures saving on cooling loads in the summer while increasing product durability. LEDs/OLEDs have instant full light and color capacity. A color temperature of 2500 Kelvin to 3000 Kelvin is suggested for outdoor lighting.

Materials:
Note that materials are covered earlier in the guidelines under Chapter 1 and 3.

Appendix D
Certificate of Appropriateness Application Form

Certificate of Appropriateness
If a property owner within a historic district seeks a building permit for exterior work, the owner must receive a Certificate of Appropriateness (COA) from MLC. To obtain the COA, the property owner must submit a COA Application Form, a COA Application Certification Form, site plans, measured drawings of elevations, and floor plans to MLC by the appropriate application deadline.

Find the application for a Certificate of Appropriateness (for exterior improvements to properties within the historic districts) by clicking the button below.

Click here to access Certificate of Appropriateness